THE JAPAN MAGAZINE

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Contents for March, 1914

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LATE K. OKI ESQ. JAPANESE TELEPHONE KING

THE JAPAN MAGAZINE

VOLUME FOUR MARCH, 1914 NUMBER ELEVEN

JAPAN'S TELEPHONE KING

By J. N.

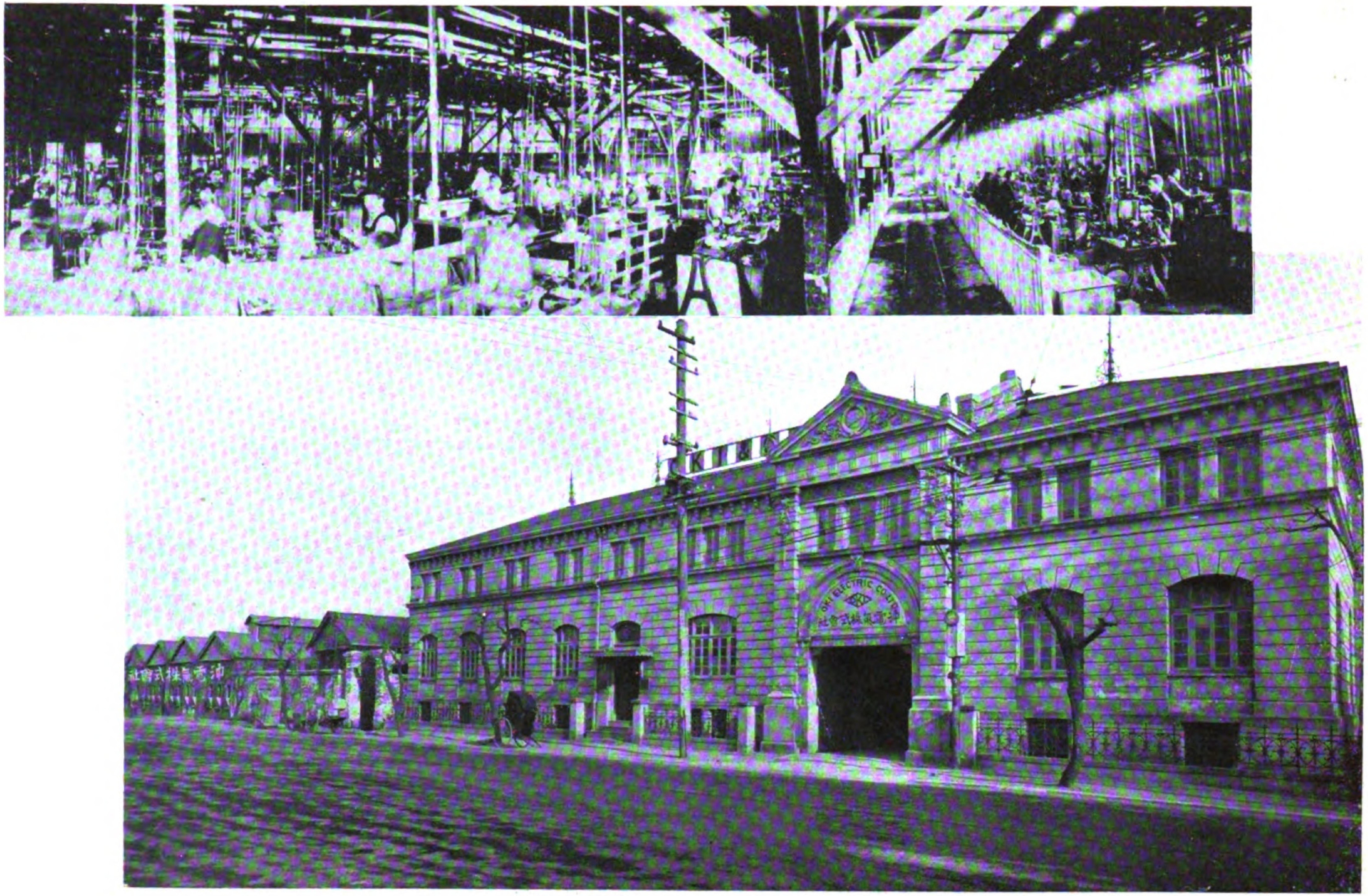
IT has generally been supposed that Japan's great achievements in the war with Russia were due for the most part to her guns and her personnel; but there are those who know that her triumphs would have been impossible except for the marvellous perfection of her telegraphic apparatus. It was the myriad unsseen messages flying all over the region of the campaign that put the men of the army and navy in a position to use their skill efficiently, and to the telegraph and *telephone* must be ascribed a very great share of the honour of victory, It is the usual practice to send by telegraph all messages that take more than 20 minutes to deliver. During the war with Russia the whole territory concerned was covered with a net-work of telegraph and *telephone* lines; and every part of the army, even to the smallest detachment, was in constant communication with every other part and with head quarters. For those temporarily isolated the messenger was ever on hand to keep up connection; and the many acts of heroic courage and unexampled bravery displayed by some of these messengers are among the most glorious records of the war. Thus the part played by the telegraph instrument and the telegraph operator in the greatest conflict of modern times, remains to be told; and when that story is retailed it will not be less thrilling and heroic than that told of the battle-front and the combat hand to hand.

Now such great achievement is usually due to the all-pervading genius of one mind. In this case, to whom is most of the credit due? His name is an honorable one among those familiar with Japan's advances in electrical communication and equipment in his own country, but probably he is quite unknown to the outside world. As a result of his foresight and genius Japan during the war with Russia was able to do more through him as one man than she could have done through thousands of messengers running constantly all over the occupied territory. It was the creation of his mind and of his hand that defeated the enemy, as much as the out-put of the nation's arsenals and navy yards. The wonderful electric instruments upon which the onus of directing the whole war depended, were and creation and make of a man named Oki.

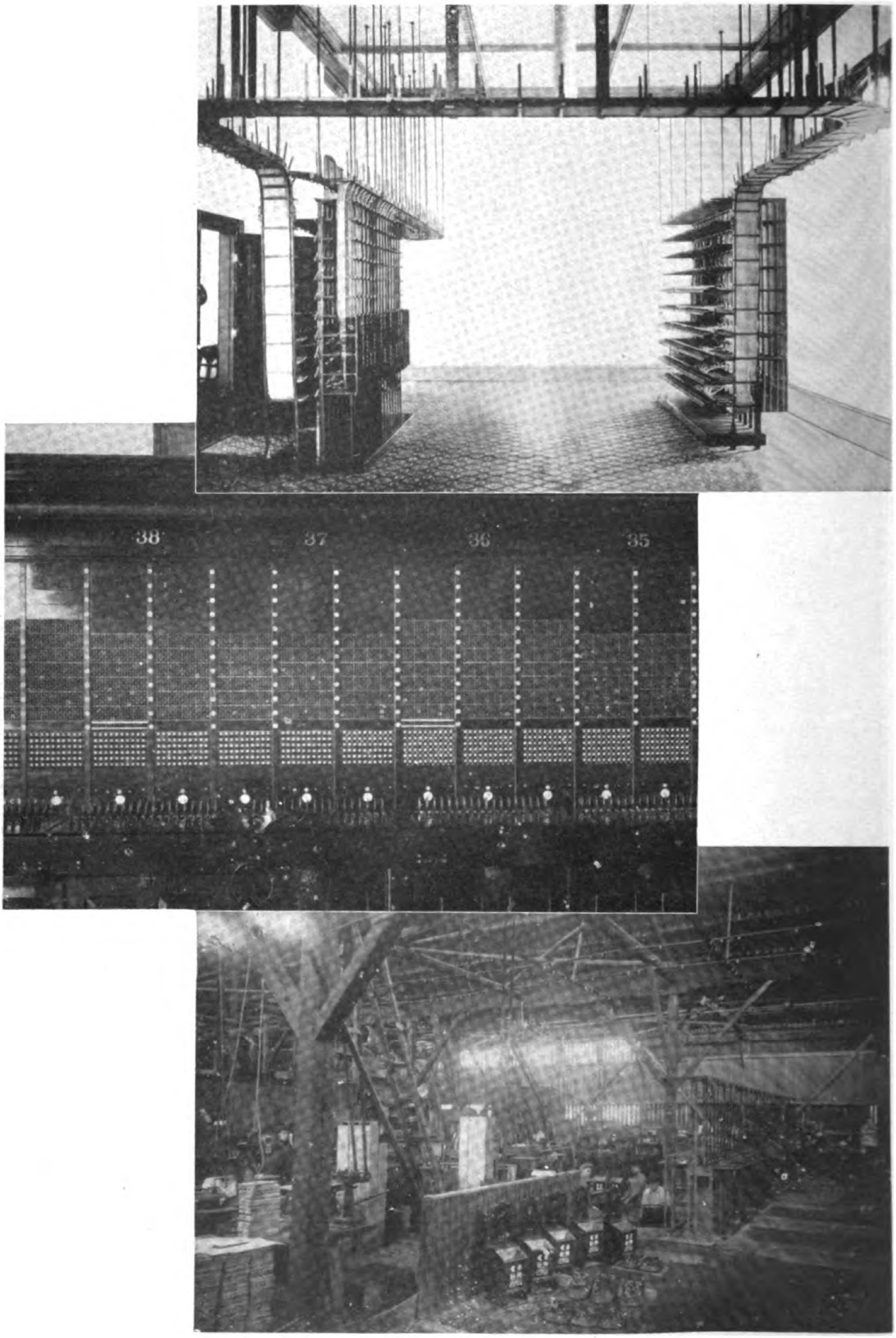
After the war with China it was seen that in future the success or failure of any land campaign must depend more or less on perfection of telegraphic equipment and telephone service. Up to this time and for some period subsequently most of the instruments used were imported from abroad. Foreigners, seeing how largely Japan was beginning to invest in such enterprises, began to enter the trade. It was agreed then that the important instrument for the battlefield of the future would be the portable telephone. Foreign experts soon caught on, and some of them approached Mr. Oki to persuade him to unite with them in inducing the government to adopt their plans for equipping the army with a proper telegraph and telephone field service. As he hesitated, he was threatened with dire competition; yet he remained unmoved. He knew he was unequal in skill and backing to the foreigner, but he was determined to produce something quite Japanese and independent of alien influence and control. In any case it would be better for outsiders to know as little as possible about the nation's methods of communication in war-time. Gathering abut him a number of apprentices and students he set them to work assisting in perfecting his apparatus. At this time the government was depending for the most part upon foreigners for telephone instrumeuts and general equipment. When Oki came on the scene the competition began to be fierce. The government soon discovered that none of the foreign supplies suited the purpose so well as the instuments produced by Oki. Not only has he for the past few years satisfactorily supplied all the telephone equipment of the government but his instruments are finding profitable export abroad. Most of the telephones used in southern China are from his factory. He is now though dead the telephone king of Japan.

Kibataro Oki was the son of a man who from the first appearance of the electric telegraph had made a study of its possibilities and prospects as a scientific and commerical enterprise. The son studied his earliest electrical science in the laboratory of his father. Thus from the earliest days he had some experience in the designing and making of electrical instruments for the army and navy. This no doubt gave him a great advantage in starting out on a career of his own. His factory now turns out some 200,000 telephone instruments anntually. Some time before his death the Bureau of Imperial decorations belonging to the Imperial Household honoured him with a special certificate of merit, singified by a diploma and the gift of a silver cup, the parchment outlining his discoveries and successes in the making of telephone instruments, and praising him for the assiduity with which he had devoted his whole life to the study of electrical science for the good of his country.

Born in the province of Hiroshima in the year 1875, Oki at an early age entered the electrical branch of the Department of Technical Industry, and began the manufacture of electrical machines first under a German instructor. After reaching a high degree of expertness he left the government service to take up electrical enterprise on his own behalf. At this time all manufactures in Japan were in a very rudimentary condition. Being a man of great independence he soon made marked improvements in the design and manufacture of telegraph and telephone apparatus. His own factory was begun in a very small way, in a tiny building and with scarcely any capital; and consequently the first years


OKI ELECTRIC CO. LTD.
沖電氣株式會社

OKI TELEPHONE WORKS, TOKYO



SWITCH-BOARD, OKI WORKS, TOKYO

were hard and discouraging. He was offered help, but he declined it; for as yet he was bent more on study and acquirement of knowledge than on production. He gradually attained greater skill and made fuller discoveries, building up his business and reputation as an ant builds up her hill. It was only through long and earnest perseverance that his triumph came. He had made up his mind from the beginning to have no dealings with ordinary business men, but to enter into transactions with the Imperial army and navy only, as well as with the Department of Communications. This proves his keen business sense, for thereby he could always be sure of getting paid according to the value of his endeavors. Of course in Japan the telegragh and telephone are government monpolies, and the big Oki manufacturing company, with its present magnificent plant, is the result of working for a customer that never fails to pay for what is demanded.

As soon as the war broke out with China Mr. Oki was called by the government to enter the army telegraphic corps, to train a staff of competent soidier-operators for the anticipated campaign. This gave him new opportunities for further original research and experiment, of which he took full advantage, and much profited by the experience. Though the government had a department in the arsenal for the manufacture of army telephones and telegraphs, the instruments produced were imperfect compared wtih those made by Oki. He at once received a government commission for the supply of instruments for the field. Like Yoichi in the ancient battle of Yashima, he had the whole army on his shoulders; but he bore the burden of responsibility with remarkable fortitude and won brilliant achievements. To him indeed must be given the credit of a great part of the success in the land campaign against China. It is difficult perhaps for the ordinary man to realize what it means to one individual of keen intellect and responsible character to feel resting on his two shoulders the entire onus of keeping every part of his country's army in unbroken and accurate communication. Even the least neglect or mistake might at any time mean failure; or the loss of thousands of lives. No wonder that many of his countrymen feel a sort of reverence for the man who more than once accomplished this great feat or skill and courage. Were one to see the little shop he at that time occupied at Shinsakana-cho on the Ginza, Tokyo, it would be difficult to believe that from there was turned out all the instruments that kept the army in communication during the China-Japan war. But the din of machinery never ceased night or day; and the work was accomplished. From this time the Oki electrical works had smooth sailling.

After the war the company was reorganized on a much larger scale; a bigger factory was erected a more extensive output was attempted and sales began to be made to the general public. The Russo-Japanese war brought the climax of prosperity. The Oki company not only supplied all the instruments for that unprecedented campaign, but so perfect were they that no mistakes were made by the army; and the perfection of Japan's communications service not only satisfied the fastidious army staff but astonished the military attaches and correspondents of the world. After the conclusion of the Russo-Japanese war certain great electrical firms abroad proposed to get in touch with Oki and find out the secret of his achievement. But he declined and accepted the consequent competition. The result was favorable to the progress of electrical enterprise in Japan; for it cut down prices and enabled the government to make its pressing necessity for extension of telephone service possible without any undue outlay. Certainly it is being accomplished at prices that would not have been possible had foreigners not entered the field. Thus the government has been saved several millions; and the prosperous Oki company has in no way been injured. It is seen therefore that wisdom and genius of Mr. Oki is apparent not only in his scientific achievements in the realm of telephone service, but in his remarkable business talents and general manipulation of industrial enterprise for his own and his country's good.

THE ANTI-ALIEN ACT

The sons of sturdy mothers are standing at our doors;
They see our fields unfurrowed, our littered threshing floors;
They want no princely favor, no pride of place they ask,
The work we scorn they covet, they seek the humble task.

And we in sodden prejudice, in ignorance and ease,
Admit the cringing alien, and shut the door on these.
Whom we may kick can enter. Our rivals and our peers
We meet with stinging insult, born of our jealous fears.

On Nippon, gallant island, so lovely and so strong,
They know not what they do to thee, who do such bitter wrong!
Thy children scorn the pampered life, the selfish greed for wealth,
The love of luxury that saps this youthful nation's health.

Can they not die with honor, thy sons by warrior sires?
Where burn more pure in life or death, the patriotic fires?
Where reigns a taste so absolute as theirs? And who but they
So worship duty, and so teach self-sacrifice today?

To such as these in arrogance we bar the Golden Gate,
And such as these we blindly lead from friendliness to hate!
Oh Christ, that we who praise thee, should bring thee so to shame
Before a race we dare to teach thy gentle stainless name!

Pasadena, Cal. —*Winifred Webb.*

NATURE AND LIFE

By Professor UMAJI KANEKO

(Waseda University)

JAPAN is at present engaged in a serious endeavor to find herself, to know her own soul. For ages occupied in supreme suppression of all desire she has now began to breathe the free air of modern thought, and is trying to find out what her *ego* is and what it wants. She is yet uncertain, however, as to her ideals. On every side the exponents of Japanese thought are talking of nature, of liberty and of life. There is growing up an abundant crop of *literati* and would-be idealists. The arguments of these young philosophers and thinkers I watch with no little interest, if not always without apprehension. They are all on the way toward a neo-romantic conception of life, however unfitted they may be attain it.

This strife after a fuller interpretation of the *ego* is the keynote to most of our modern Japanese literature. There is a definite reaction against the objective, and a fine propensity toward introspection. Our writers are in a reflective mood. Evolution, not accretion, is their hope. They appear to be bent on a process of self-recreation, so to speak. Subjectivity is a passion with them. They are breaking completely away from the old stereotyped, conventional, objective forms and tenets, and are now determined to interpret the objective in the terms of the subjective. They have been accused of a morbid naturalism, but they are discovering something in themselves that they did not find in nature nor in any external phenomena. They mystery of life and creation is what concerns them; and this mystery, they feel, can be approached only through self. The contention that "the proper study of mankind is man," they would readily subscribe to. This new egoism is not the child of fatalism, as some have assumed. Fatalism involves eternal repetition; but the egoism of new Japan stands for *creation*; not endless repetition, but the evolution of ever something new. The future must be an improvement on, and not a mere repetition of, the past. Only thus can man come to his own, and life attain supreme satisfaction. And so this struggle after a closer touch with freedom, originality and life, so consipcuous in young Japan, is prophetic of hope for the future.

To those who aver that it is merely a repetition of ideas imported from the West, we answer, What of it? The point of significance lies not in the origin of the idea, but in its reality as a possession of the modern Japanese mind. To those who have for years trodden the dreary desert of self-suppression and frivolous objectivity, the new conception is like an evangel from heaven. This idea of a creative evolution underlying all external phenomena, the same law working within the human self for all who will to be re-created, is the outcome of the unquenchable desire of the human heart; not that man has read it into nature; but seeing the truth of nature reflected in his own heart, he assumes that they are one, yet sees in himself, the while, something above nature, the secret of creation.

How best to take full advantage of this new conception of life is the problem that concerns us most. We are persuaded that only in some practical way, rather than by abstract argument, can we come fully into touch with this new law which, after all, is but the old, and only real, law of progress. Whether most of those who talk so glibly about it, are prepared for the sacrifice involved in adopting it and living up to it, is a serious question.

Two of the greatest names standing out in the history of thought in new Japan are those of *Chogyū*, the late Dr. R. Takayama; and *Ryosen*, the late Mr. Tsunashima. These two men, more than any other Japanese, have sounded the depths of human life and tried to live them. Their lives were truly great, and they depatred from the world in triumph. From the year 1897, when the new thought began to take hold upon the more reflective portion of our young scholars, the two men named were the most illustrious examples of our new civilization. They represented the spirit of romanticism in the best sense; for they illustrated that supreme moment in life when man becomes conscious of his oneness with the life eternal and experiences the unquenchable fires of faith. Without faith there is neither appreciating nor understanding the meaning and significance of life. The strength of life is ever in proportion to the strength of its faith. This is, of course, only another way of saying that man is naturally religious, and only by sinking below himself can be succeed in extinguishing his faith in something higher than himself. In this regard there can be no dispute. *Chogyū* and *Ryosen* were men who had veritably seen God.

In Strindberg's "Autumn" there is the story of a middle-aged couple who began to recollect the sweet and flowery life of their wedded spring, and tried in vain to repeat the experience. It was autumn time, and the spring would not return. But their faith saved them. They could not believe that the immortal fires of love and youth were dead. They came to see that the beauty and greatness of life lay not in repeating its experiences, but in going on to what could not be repeated. Progress ever lies beyond. There is no present; progress means that life must ever be in a process of passing from the past into the future; there is no stopping to make a present possible, even for a moment. The only present is eternal death. We do not therefore try to repeat the experiences of *Chogyū* and *Ryosen*; it is enough that we live the same life and go on the same way; it is the possession of the life, not the detailed experiences, that constitutes the vital point. Thus each of us has his life in his own hands to make of it what he will. Creation depends on environment; each must create conditions suitable to the drawing out of the best that is in him, and the result will be progressive and not retrogressive.

It is for this reason that so many Japanese thinkers have found Nietzsche interesting. This remarkable philosopher was much misunderstood in his own country, and there can be little wonder that he is also equally misunderstood in Japan; but he, like Bergson, has done a service to modern thought. It was unfortunate that the writings of Nietzsche were introduced into Japan at a time when we were not in a mood to appreciate him. Even now he is regarded by many as a representative of the past alone. But there is much in him that applies aptly to Japanese life and thought to-day, and is calculated to afford us stimulus and encouragement. We must, of course, eat him as we eat fish, and not swallow bones and all. Bergson seems to me to explain scientifically what the German philosopher regarded as of mysterious origin. While admitting that much of Nietzsche's thought is narrow and severe, quite out of keeping with a progressive age, there are few philosophers that go deeper into the abyss of life and try to get at the meaning. Even though we cannot always agree with him, he yet makes us think; and this is good for us, especially for the rising generation of Japan. While putting aside his disposition to pessimism and refusing to be influenced by those traces in his works of an intellect already clouded by approaching doom, yet there is for all who wish to find it, a constructive element in his writings, as well as a fearless attitude toward human thought, calculated to arouse profound interest and bring men face to face with the real issues of life.

And so the trend of thought in Japan to-day is after life rather than after nature; indeed we have only too long been under the spell of our eyes, refusing to follow our hearts and possess our souls. We are now concerned with providing means for letting free the more worthy of those potential forces already waiting within us for freedom to appear. To provide those conditions is the main purpose of education. As yet our educational system is not in accord with our more enlighted indeal; but we have hope that in time it will be. Thus as progress more and more works its way among us we will come into closer unanimity with world-thought and world-life; and if all nations encourage a similar sentiment and move in the same direction, the consummation of human brotherhood will be assured.

PRESENTS

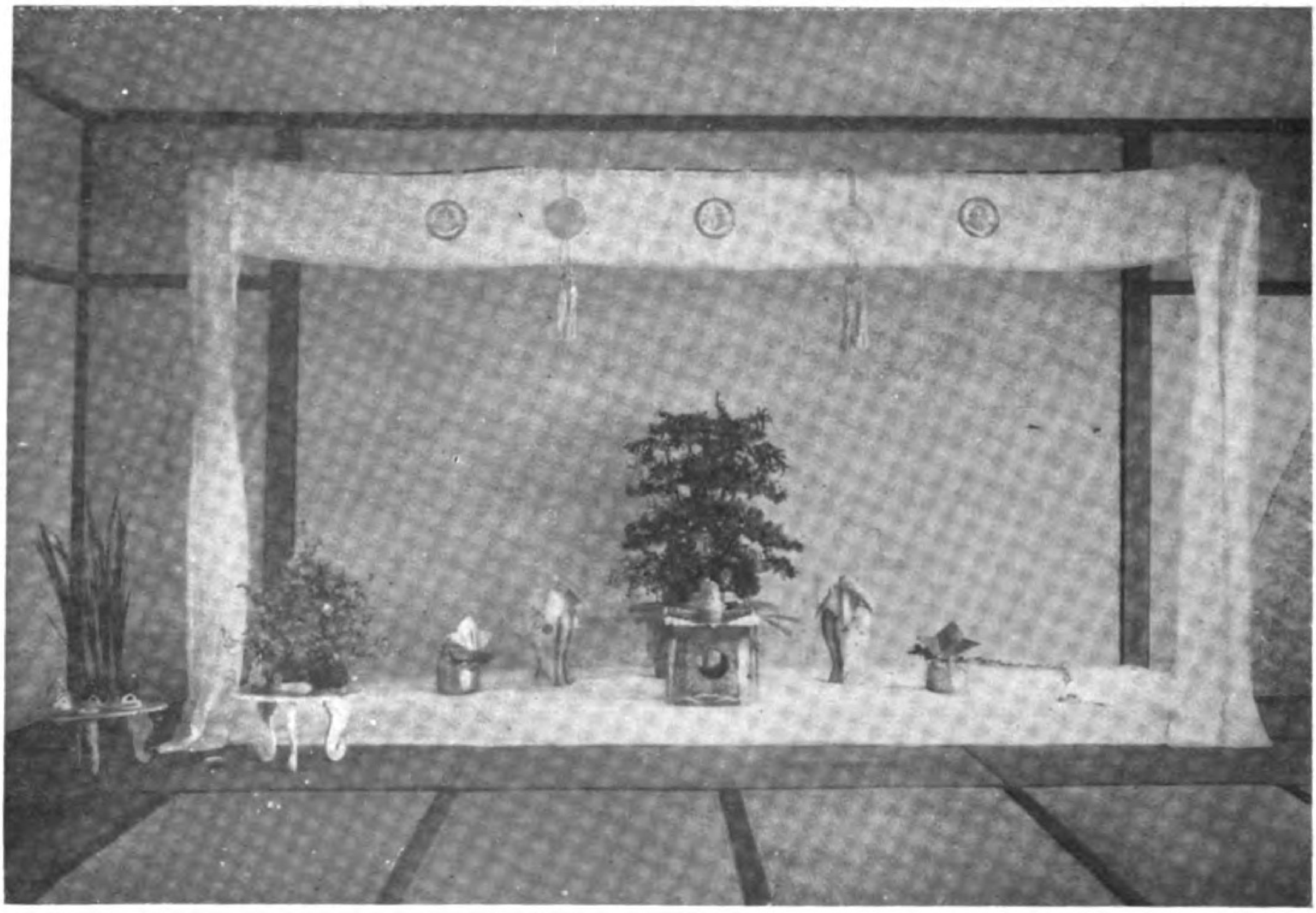
By "ONZAN"

THE Japanese custom of frequently making presnts is quite universal, being practised much more extensively than in any country of the West. The ubiquity of the custom may in some measure be due to ages of obligation due from lower to higher ranks of society, when it was incumbent on dependents to please those above them; but now it has grown to be a convention which one cannot neglect with impunity even among one's equals. Indeed so imperative and widespsead has it become that the year's gifts now prove quite a financial burden, especially to the poorer families and those with large connection. It is not unusual to hear a Japanese say: "I want to call on so and so, but as I have no present ready to take with me, I must wait till another time."

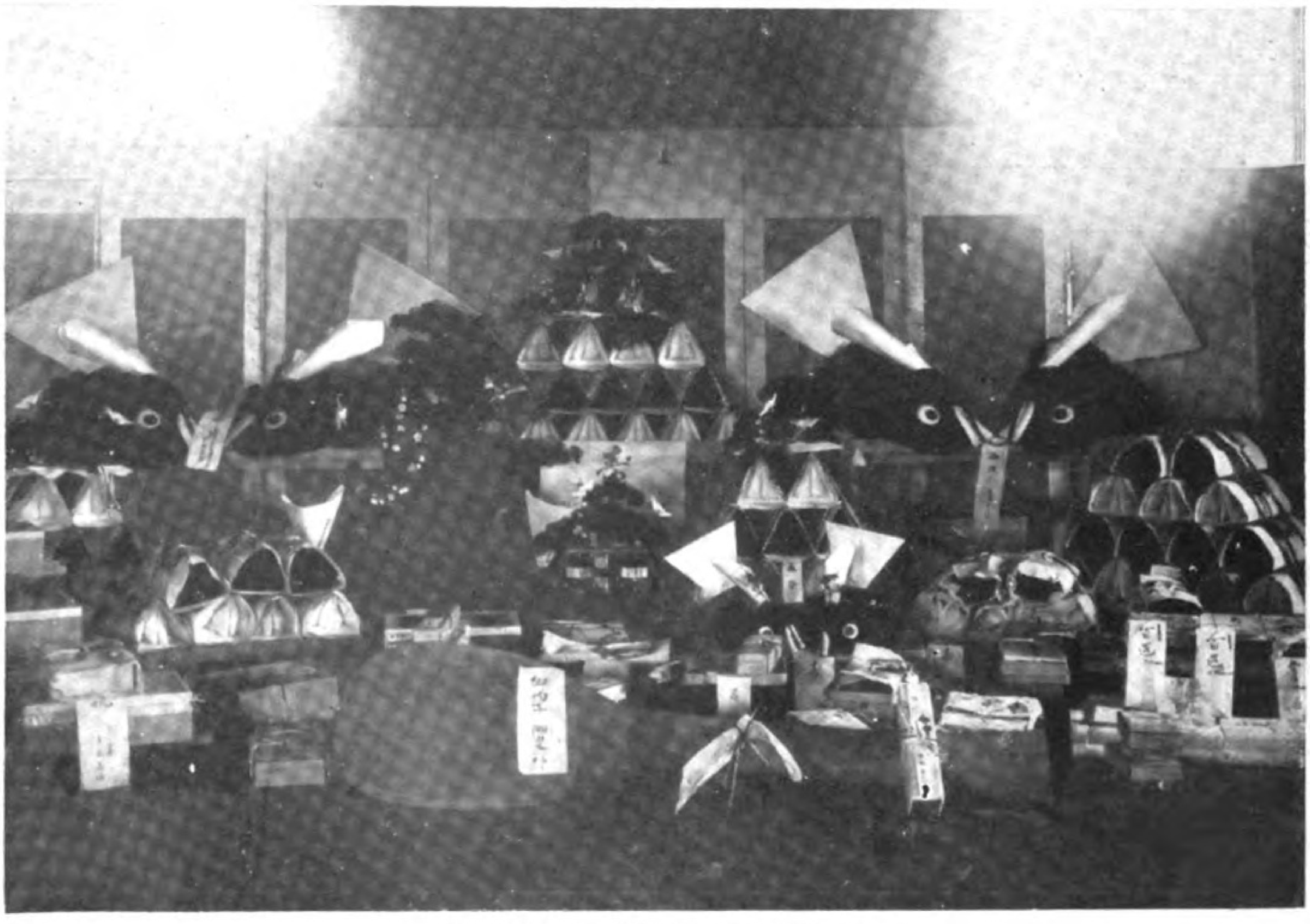
January is *par excellence* the month for gift-giving, as it is the great festive season, with its round of New Year gaities. At that time it is quite customary for all acquaintances to exchange presents. It is not unlike the western habit of giving Christmas and New Year presents, only it is more universal in Japan. Sometimes the recognition amounts to no more than the despatch of a picture post-card, but it must be achieved somehow. Midsummer again is another season for giving presents, about the time of the *Bon* festival, when the spirits of the departed return to their former habitations, and expect out only to find a happy welcome, but to find all neighbors and acquaintances renewing their friendships and living in closer mutual sympathy. The summer presents are not of so substantial a nature as those of the winter, sometimes amounting to little more than a kind inquiry about the family health. The end of the year, as well as the first of the year, is also a season for presents, but like these of midsummer, they are more simple and formal.

In addition to regular seasons of present-giving there are those that incidently occur, such as weddings, funerals and births, or any time of rejoicing on the one hand or condolence on the other. Most Japanese ladies feel awkward if they call on their friends at any time without a present. Herein rises a difficulty which makes one sometimes question the wisdom of the practice; for a woman never likes to give a paltry gift; and to do more is often beyond her means; and so to render her social status acceptable, to herself at least, she has to undergo great sacrifice, denying herself and her family. Naturally the tendency is to reduce the number of friends and thus decrease the unmber of obligations. Consequently in the end the custom does not contribute to real neighborliness, certainly not to a very wide circle of acquaintances. At any rate if one finds it difficult to increase one's circle of friends one may herein find an explanation, with no reflection on either party.

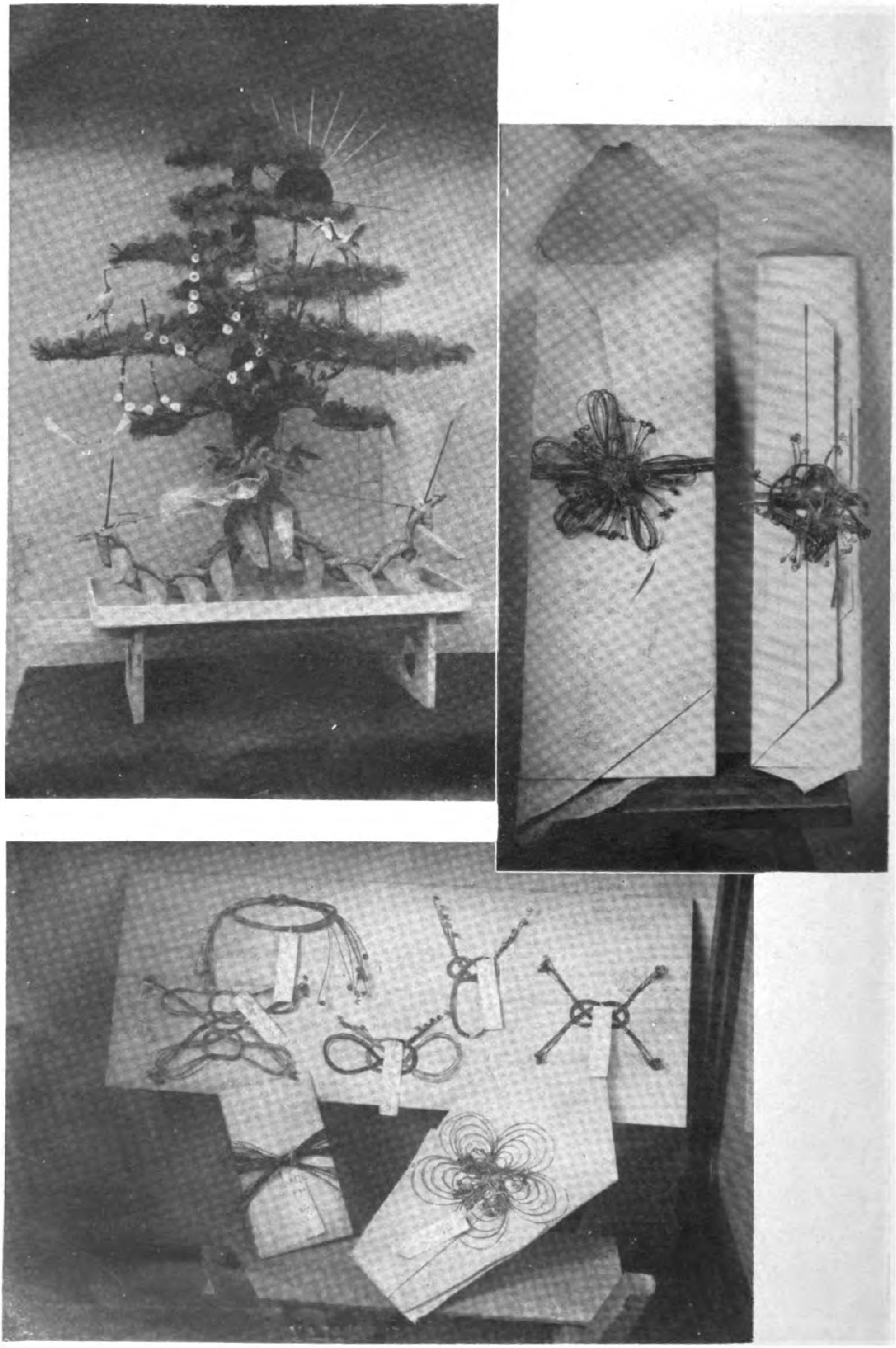
As to the nature of the gifts expected it is as varied as there are objects suitable for presentation. It may range from a dozen of eggs to a piece of toilet soap. There are, however, gifts that pertain specially to certain seasons. At New Year



NOSHI AND MIZUHIKI, IN TOKONOMA



WEDDING GIFTS ON DISPLAY

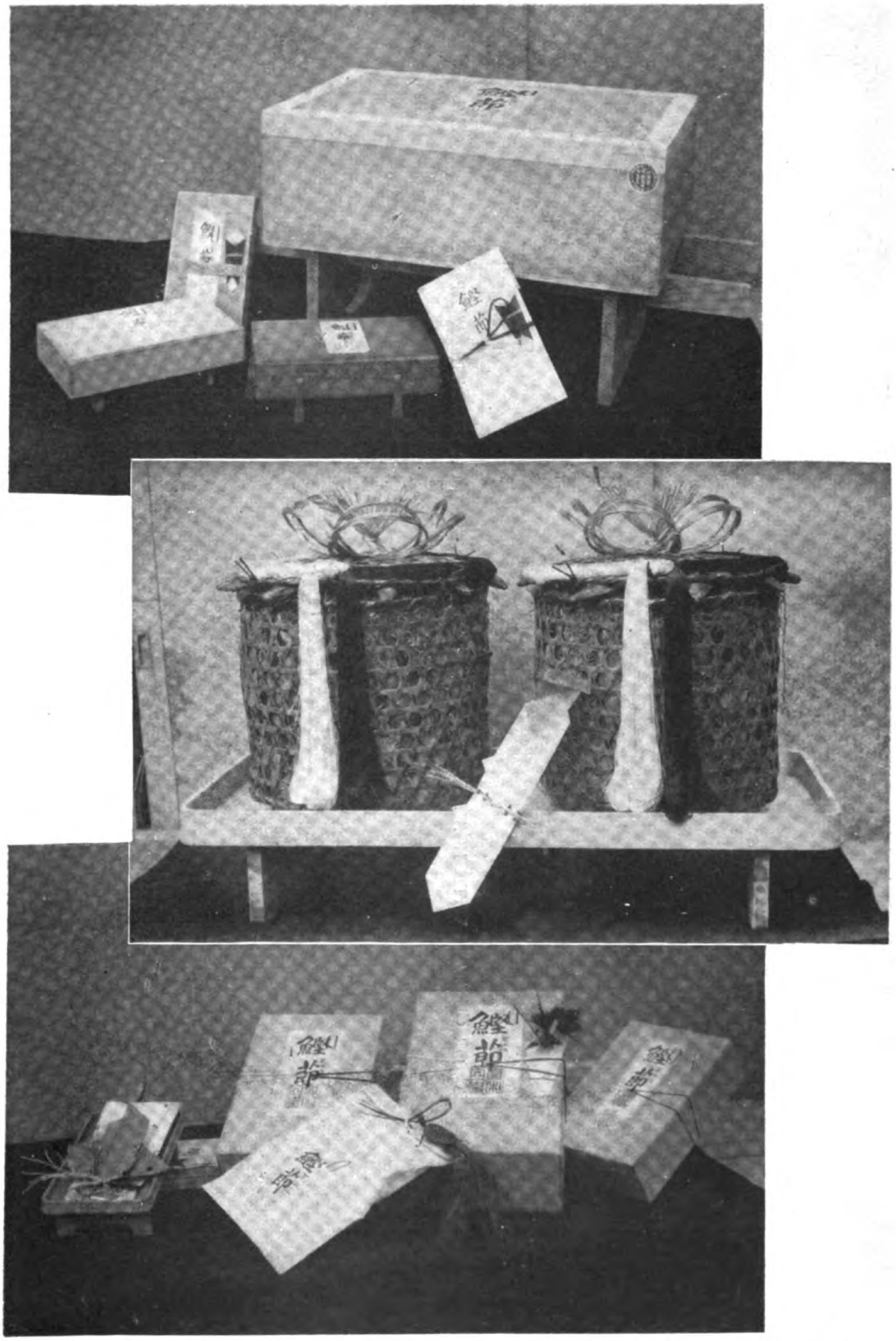


JAPANESE PRESENTS, WITH NOSHI AND MIZUHIKI time gifts usually include cakes, ducks, pieces of silk or other fabric; and, in case there are children, toys or every description. The custom is to give presents in kind to superiors and in money to inferiors. In summer the gifts often consist of a kind of macaroni, dried gourd or cakes; and as it is the season of Buddhist festivals, some of these are offered before the altars of the gods. The year-end presents naturally run into those of the New Year. and are therefore much the same kind, A favourite gift among the middle classes is a whole, big, salted or smoked salmon. For weddings, births and other occasions of rejoicing, *katsuobushi* or dried bonito, is used. This present is always welcomed as it is a popular relish with native food. The word *katsuo*, which means 'bonito' fish, also means a 'successful' man, so that the gift thereby becomes symbolic of good wishes. Other wedding gifts are *Geta*, or wooden shoes, or some kind of muslin. Funeral gifts usually comprise incense, candles, flowers and money. The latter must be wrapped up appropriately in paper, and have incribed thereon the word for 'incense.' At children's festivals dolls are given and received. That is for the girls' festival in March; but for the boys' festival in May a paper carp makes a suitable gift, the carp being symbolic of the spirit of the *samurai*, as it never moves when cut with a knife, and is also able to mount a waterfall. In spring and autumn there is a Buddhist festival known as *Higan*, when it is customary to exchange presents of cakes called *botamochi*.

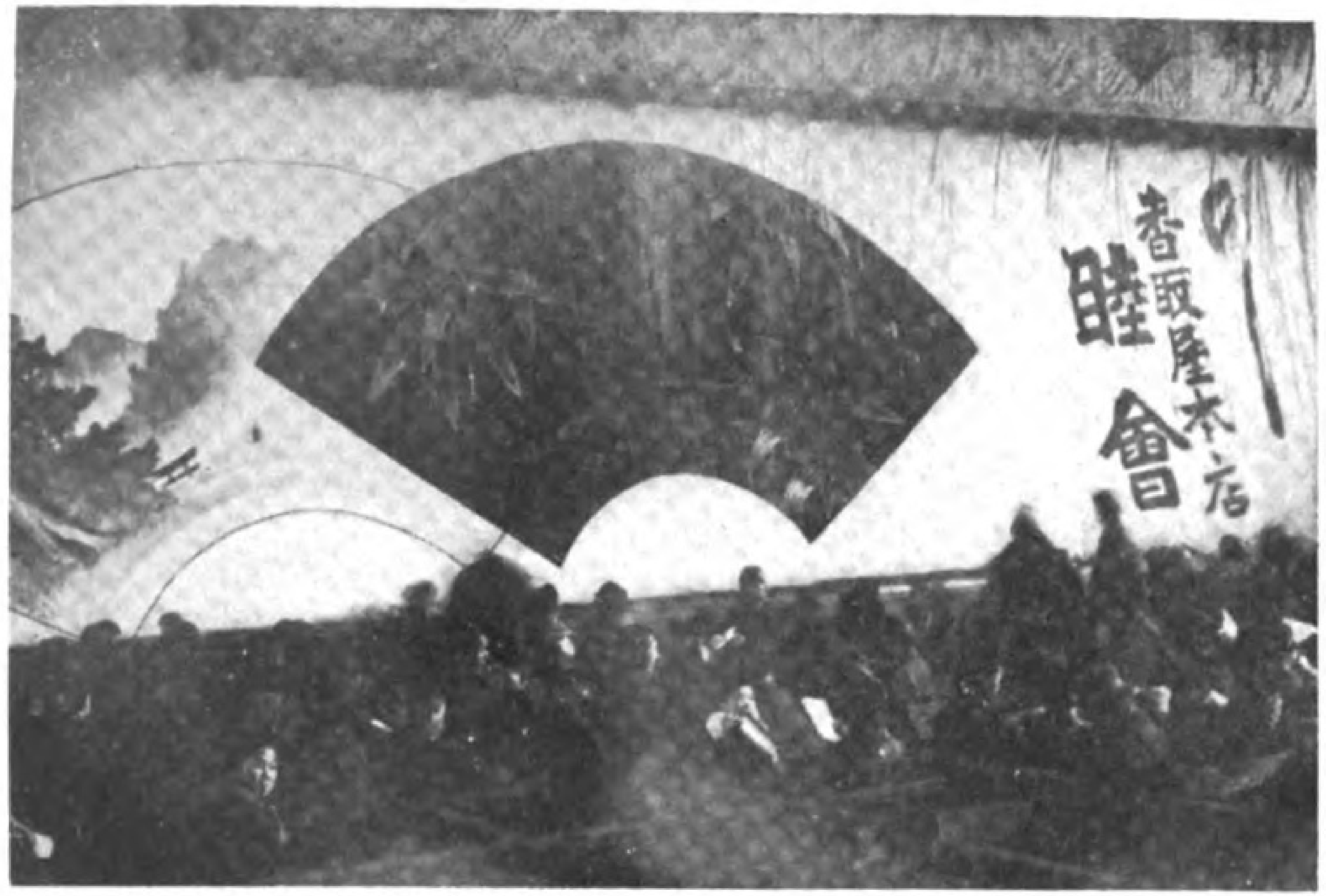
All gifts must be wrapped in a certain conventional way, and have attached to them the customary *noshi* and *mizuhiki*, which are emblems of gifts. The *noshi* was originally a fish, the sea-ear, but is now made of a sort of seaweed called *tsunomata*, or else of a shell fish known as *ishitake*. The *noshi* is now used chiefly for gifts in celebration of a wedding or longevity. For ordinary gifts *noshi* made of paper are used. This is called *orinoshi*, which means 'folded.' Two pieces of coloured paper, usually of an artistic shade or pattern, are folded together, as in the illustration. On the other hand *mizuhiki* consists of five strands of fine cord, half red and half white; but in case of a funeral the red half becomes black or indigo. In ancient times the *mizuhiki* was usually gold or silver colour for celebrations. The parcel containing the present must be done up in such a manner that the red half of the *mizuhiki* shows on the left and the white on the right, black taking the place of red in time of mourning. In Osaka and Kyoto gold colour is almost invariably used instead of white. The length of the cords may vary, but it is usual to have them not less than one and a half feet long. Gifts may be bought with the figure of the *noshi* or the *mizuhiki* or both stamped on them, or woven into them. There are also presents to be had with the native script for *noshi* and *mizuhiki*. A Japanese present without the proper *noshi* and *mizuhiki* accompanying it would have no meaning at all from a native point of view.

The origin of these ancient symbols to be placed on gifts is interesting, as it goes far back in Japanese history. About 900 years ago, in the Heian period, the sea-ear was invariably used to accompany presents. The use of folded paper to take the place of the fish is believed not to have come into use before tee 17th century. It arose from the custom of pressing out the flesh of the sea-ear till it reached a considerable elongation; and the meaning included the hope that life could be so lengthened. It was good wishes for a long and happy life. The *noshi* was also a kind of food; and food lengthens life. In time the cords fastening it in place also became symbolic as to colour. On the occasion of a birth it is the custom to give ***kowameshi***, a mixture of rice boiled with small beans. The gift is not accompanied by ***noshi***, but is tied up in the leaves of a plant. Most Japanese scholars agree that this custom, which is very old, arose from the original custom of the Yamato people in eating food from plantleaves before the invention of porcelain and regular dishes for food.

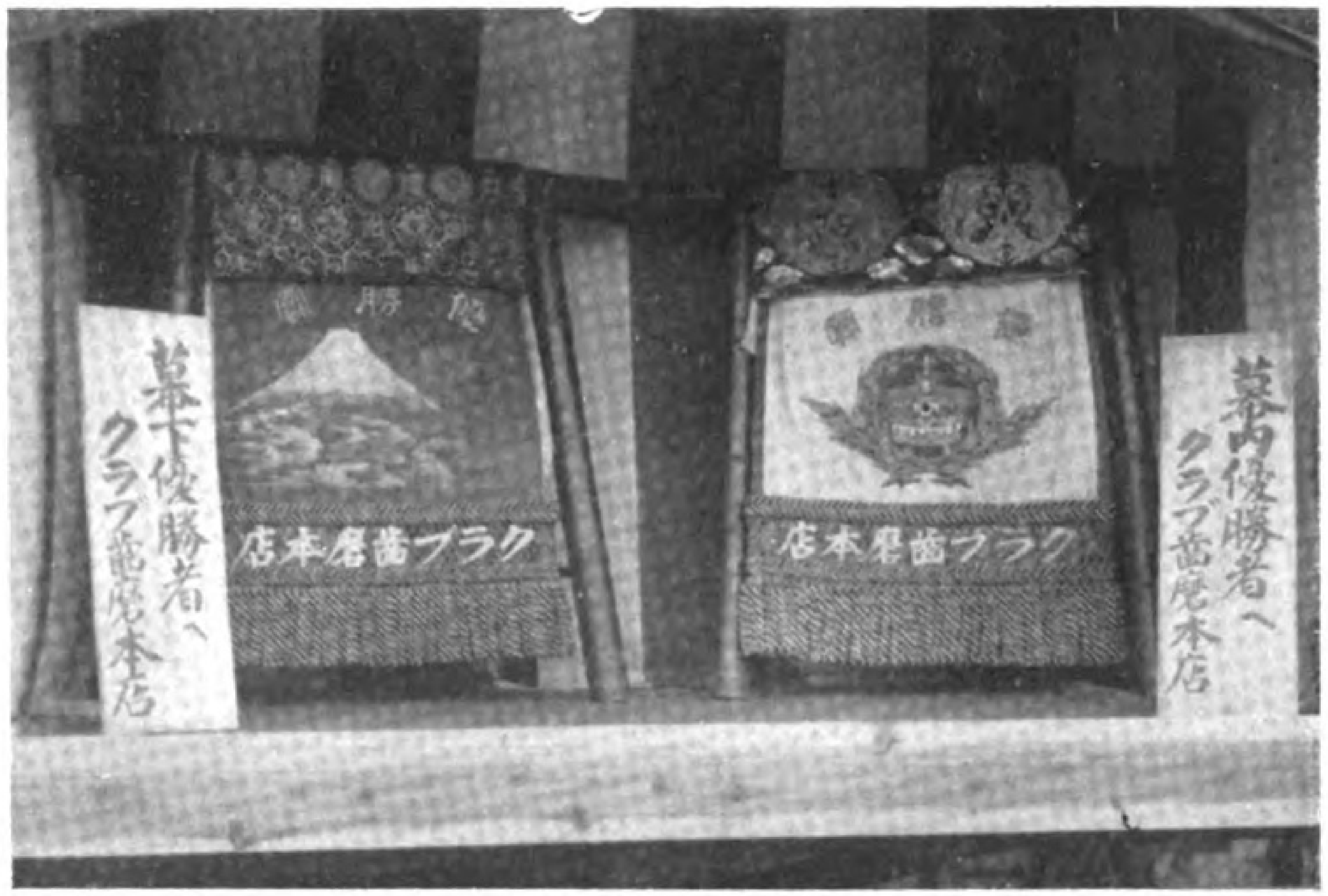
We have, of course, given but the barest outline of the complex system of present-exchanging at it prevails in Japan; but it is sufficient to show that it is far more universal and imperative than anything that prevails in occidental countries. It is a question whether a more voluntary attitude would not more enhance the value of the gift and render the social atmosphere more free and spontaneous. The custom, however, binds the people together in mutual interdependence, and renders human relationships more sacred and responsible. The truth that members of scociety cannot come into contract and know one another without thereby assuming imperative obligations is one that all nations need to learn and practice more and more. Western people do this to some extent by exchange of hospitality, in feasting and visiting, and so on; but the Japanese do this also, in addition to giving presents. There is after all something quite nice about the custom of bringing a present when one calls on a friend: it may be only a basket of oranges, or a few cakes; but it shows a good-will that the mere leaving of a visiting card does not convey. Perhaps if occidental people were more given to this practice friends would not be so often absent to their callers! And yet, it is not quite satisfactory to be appreciated merely for sake of the "loaves and fishes."



WEDDING PRESENTS DONE UP FOR DELIVERY, WITH NOSHI AND MIZUHIKI



HIKIMAKU, OR CURTAIN WITH NOSHI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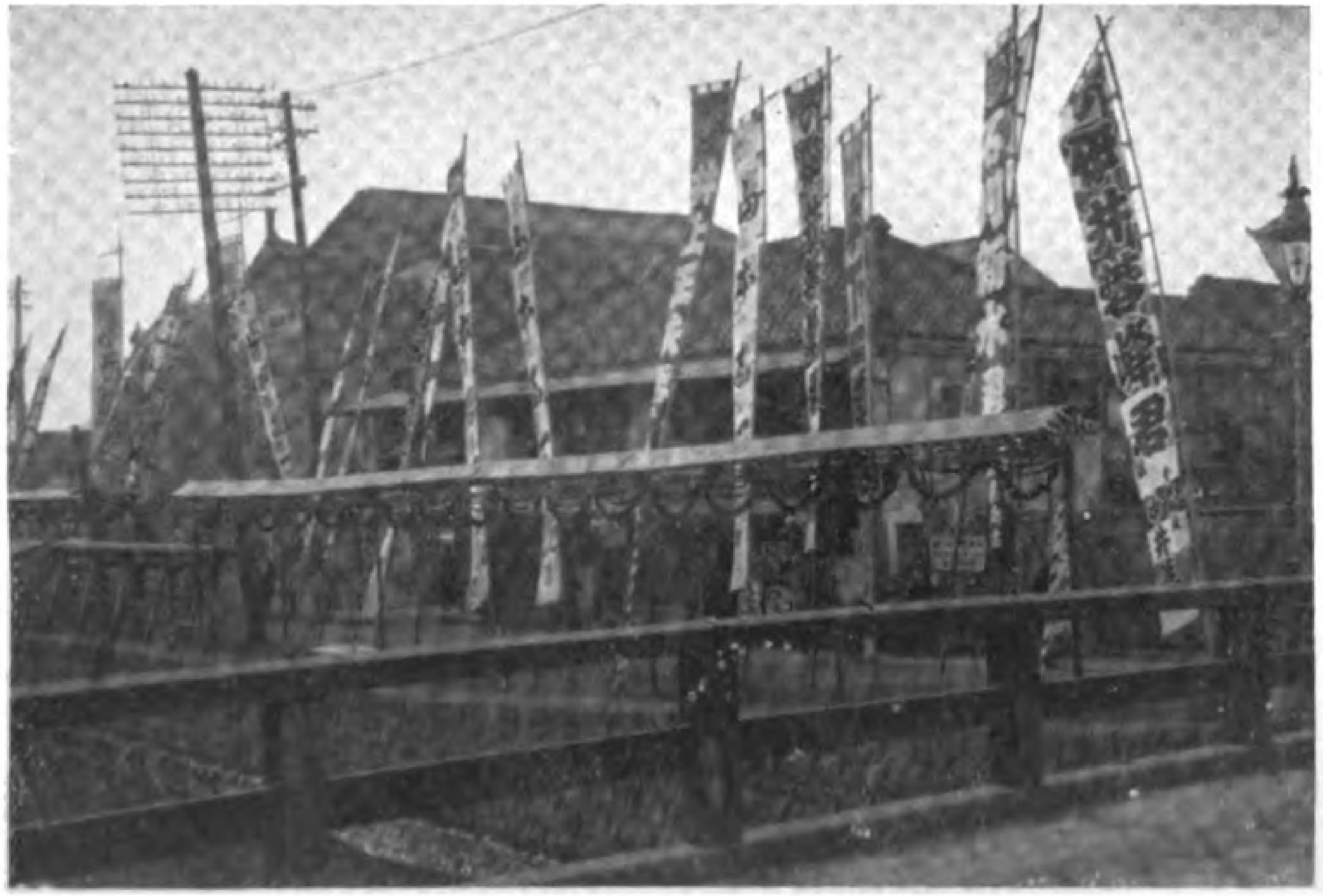
MAWASHI, OR WRESTLER'S APRON WITH NOSHI



NOBORI, OR FLAG WITH NOSHI

ISE-NO-HAMA

KODO

KODO, like the tea ceremony and the art of flower arrangement, was one of the unique pastimes in vogue in old Japan. *Kodo* is the art of testing incense, a sort of olfactory game in which the name of tone of the inumerable varieties of Japanese incense has to be distinguished by means of the sense of smell. The one who makes the least mistakes wins the game. The word "ko" was originally a general term referring to all kinds of perfumes, including even the odour of camphor. It also included the scent of incense made from woods, as well as perfumes of animal origin, such as musk. How to appreciate and properly use perfumes has been regarded as an art in Japan for centuries. The game of *kodo* goes back even to the time of the Emperor Suiko (595 A.D.) when, it is said, a big piece of timber came floating to the shores of Japan, landing at last on the coast of Awaji. The islanders, thinking it a good chance to get fire-wood, cut it up and began to burn it; but the smell of it attracted much attention, the odour being of a kind never before experienced. Supposing such wood to be very precious, they made a present of it to the Emperor, who much appreciated the gift; and some of it was burned in the palace for the sake of the pleasant odour. Subsequently a foreign country presented to the Imperial Court of Japan an aromatic wood from some of the south sea islands, which was greatly appreciated; and a piece of this treasure is still preserved in the Shose-in at Nara. It is known as the *Ranjatai*. It is supposed the custom of burning incense was originally introduced from China. Certain it is that during the tenth century there is frequent mention of incense cases and censers as having come over from China, and incense burning was much in vogue, especially in connection with religion.

About this time there was a game known as *kō-awase*, in which the participants gathered in one place, divided into two parties, right and left, when two varieties of incense were burned; and the party whose members won the greatest number of correct guesses as to the name of the incense, won the game. In the reign of the Emperor Kwazan (985 A.D.) a Korean, named Sekiko, came over to Japan; he was an expert in the manufacture and burning of incense. At that time Fujisan was an active volcano; and some remarked that the smoke emitted from the Korean brand was like unto the column rising from the sacred mountain; but probably the allusion was to the volume rather than to the odour. From time immemorial all comparisons with Fuji were regarded as complimentary, as it was the national symbol of beauty. In those days probably the game was played more for the purpose of filling the room with pleasant odours than for the mere pleasure of thepas time; and people also liked the scent imparted to their clothes by the incense.

Kodo, however, was a vast improvement on any of the above diversions, since it represented an amusement of the most extreme refinement. Like the tea ceremony, it attained, its highest development under the Ashikaga shogunate. Yoshimasa, lord of the Ashikaga family, was very fond of *kodo*, and had it performed regularly. The game is much too involved for facile description in words: one would have to see it to get any adequate grasp of its intricate workings. When any one proposes to give a *kodo* party he sends around invitations to a number of guests, usually gentlemen of similar tastes, informing them of the date and place and asking the honour of their presence. Each guest is expected to bring with him two or three of the best kinds of incense bought, and the names are read out to the assembly. Then the guests are divided up into parties, and the game begins. The names given to the various brands of incense are usually those of flowers, noted places or love escapades. The host alone knows the order in which the different kinds of incense are to be burned. Usually names associated with spring come first in order, and the seasons of the year are followed, the incense bearing names associated with love affairs coming last. Each package of incense has the name on the paper wrapping it, so there can be no mistake. Afterwards the name is shown to the party, so as to remove all possibility of deception or doubt. The members of the party are arranged in rows by the host, who now seats himself in front of them, takes a piece of incense and applies it to the fire in the censer. The first is the trial burning. At this time on lighting the incense the host announces the name, "*tachibana*" or "*miyoshino*," for instance, and then passes it around for each to smell, the object being that each shall be able to remember it and distinguish it from others when he smells it again. Next time the name of the incense is on the inside of the wrapper, and no one knows what brand it is until the odour begins to rise. Then as it is passed around each guest, as he smells it, has to note down on a bit of paper provided for the purpose, the name as best he can remember it from the odour experienced in the trial burning. After the censer has been passed to each guest, the host lights another piece, and passes it around likewise, the name guessed at being noted down on the paper. This is repeated until five or more kinds of incense have been tested, each of the guests trying to associate the smell with its proper name. During the process perfect silence is maintained, so that each guest may be free to use his memory and his olfactory organs to the best advantage. The game may grow more complicated as it advances; for the host may now light two or more kinds of incense at once ask the guests to tell what they were. At this period it is often very difficult for a guest to tell whether there are two kinds burning or only one kind. At the end of the test, the papers of all the guests are collected and examined to see what names are noted down opposite each burning in turn, for all are carefully numbered. Those who get the greatest number of correct guesses have the highest marks; and if one should have guessed the whole number aright he is highly complimented and feels justly proud of his achievement. Indeed it is regarded as a very enviable accomplishment on his part. To have a keen sense of appreciation for delicate odours is doubtless a mark of refinement; and one cannot but regret that it is not more common. In only too many cases does there appear to be rather a lack of capacity to distinguish between the ill-smelling and the wholesome. If the number of guests should be large a second party is formed and next they are called in and the same thing is gone through. Sometimes parties play against parties, if there should be four or six groups.

The utensils used in the *kodo* ceremony are peculiar to it and are of a remarkably fine degree of artistic execution. The *kodo* incense burner is generally of red lacquer and of special design. The tongs for adjusting the fire are of iron, as well as those for picking up the incense. The rules for manipulating the utensils and instruments of the ceremony are very elaborate and complicated. In noting the kind of incense, sometimes instead of writing down the name, a picture of the bird or plant associated with it is made, such as the crane, the swan and so on. Though the *kodo* ceremony is not much practiced in modern Japan, it is not altogether extinct, especially among a select few in the upper circles of polite society.

IMPERIAL POETRY COMPETITION

By F. YAMAZAKI

EVERY year at the beginning of the year the Imperial Bureau of poetry holds a poem contest under the auspices of His Majesty the Emperor, when poems from citizens all over the Empire, composed on a specific theme set by the Emperor, are adjudged and recited in the presence of His Majesty and the Imperial Court as well as the most important personages of the nation. This custom of encouraging the composition of poetry goes back to remote times. The typical Japanese poem as is well known, is a tiny verse of 31 syllables, called the *tanka* or *waka*, which requires not only skill in composition but profound familiarity with the lore of the nation. In the eighth and ninth centuries, when *waka* composition was at its height, the practice was confined for the most part to scholars and members of the Imperial Court; but in time it came to be no longer limited to the upper classes. It has, always however owed much encouragement to the Imperial Court. Various Emperors have taken a deep personal interest in the nation's poetical literature. The Emperor Daigo, who reigned from 898 to 930 A.D., commanded selections to be made from the leading poets of the past, and the anthology of masterpieces thus compiled came to be known as the *Kokin-shu*, selections from which have already appeared in the JANAN MAGAZINE. Since that time successive Emperors have followed the same custom as occasion warranted. The Emperor Murakami in the middle of the tenth century ordered a further anthology to be collected, which was known as the *Go-sen-shu*, and the Emperor Kwazan compiled another under the title *Shui-shu* about the year 986 A.D. Towards the end of the eleventh century the Emperor Shirakawa had the *Go-shui-shu* anthology collected, while the Emperor Tsuchimikado compiled the Shinkokin-shu collection. There are in all about 21 volumes of anthologies compiled under Imperial auspices, comprising the best that has appeared in verse through the long course of Japanese history. As these anthologies represent the fruit of poetic thought and composition during the reigns of 20 rulers they have been called the *Nijunidai-shu*, or poems of 20 generations.

From this may be seen how partial were the rulers of Japan to poets and poetry; and many of the Imperial rulers were themselves poets of high quality. One of the most expert of the early Imperial poets was the Emperor Gotoba of the Kamakura period. This Emperor reorganized the *Uta-dokoro*, or Poetry Bureau which had been in existence since the middle of the tenth century; and he appointed the leading poets of the time its officials, under the title *Yoriudo*. The well-known national poets, Teika Fujiwara, Karyu Fujiwara and Chomei Kamo were in their day *yoriudo*. For some time the Poetry Bureau fell into neglect, but it was revived by the late Emperor Meiji, and during his illustrious reign flourished with all its old time splendor. The Emperor Meiji, himself one of the greatest poets of the nation, associated the Imperial Poetry Bureau with the Imperial Household department, and exercised a deep personal influence on its proceedings. He arranged the officials of the Bureau into various ranks, as *yoriudo*, *sanko* and so on, gathering into it the leading poets and literary men of the day. The late Baron Seifu Takasaki was the Chief of the Bureau during his lifetime, being himself a master of classical verse; and since his death the Marquis Kuga has held this office.

It is the Imperial custom to issue at the end of each year a theme on which the poems of the new year are to be composed. The contest is open to the whole empire without respect to rank or class. The late Emperor was fond of announcing such themes as *Shatô-no-matsu* (Pines before a Shrine), *Shojo-no-tsuru* (Cranes on pines), *Ganjo no-kame* (Turtles on the rocks) and other subjects of classical flavor. The present Emperor has taken up the subject of poetry with all the zest shown by his illustrious predecessor; and the subject anonunced for the last new year was *Shato-no-sugi*, or Cryptomerias before a shrine. As this is the first poetry competition held under the auspices of the new Emperor more than usual interest was taken, and it is said that more than 20,000 poems were received by the Bureau. Among those who send in the best poems are princes, nobles and members of the Imperial family, who by habit and training have been long steeped in Japanese literary lore. In the composition of *waka* the poet must have a wide command of all the more felicitous and poetic phrases that have been used by the great masters through all the centuries, and be able to make an unerring selection from amongst them in building up his verse. The poems sent in are received by the officials of the Imperial Bureau of Poetry and gone over thoroughly before the great day of decision arrives. Out of the thousands, probably not more than 200 or less are included in the final list. Out of these some seven or eight are found fit to be read in the Imperial presence on the judgement day and those invariably include efforts by princes and the Imperial family. Those of great merit, for the reading of which time cannot be found on the great day of decision, are reserved for the Emperor to read at leisure, and are then returned to the writers. The officical name of the day on which the poems of the new year are read before the Emperor is know as *Kyuchu Uta Onkwai Hajime*, or the New Year Assembly to hear Poems at the Imperial Palace.

The meeting takes place in the *Hō-ō-no-ma*, commonly kuown as the Phœnix Hall, because of the golden Phœnixes adorning the beautiful walls; and the date is usually between the 18th and the 22nd of January, according as the Emperor has freedom from state affairs. The Phœnix Hall faces south, opening on an exquisite landscape view banked by aged plum trees, with thick shrubbery in the background. In olden times the ceremony was held in the evening, as the Emperor refused to take time from his regular state routine for it; but now it takes place usually in the forenoon, being postponed in case of necessity. In order to ensure absence of awkwardness or mistake the officicals practice the ceremony beforehand. By seven o'cklock on the auspicious morning all the officicals assemble in the *Budo-no-ma*, or Hall of Grapes, and make further preparations. By ten o'clock the Imperial party is ready to begin the ceremony. Then the guests proceed in state to the Phœnix Hall and take the seats previously assigned them. Of the whole number assembled only about seven are permitted actually to see the ceremony itself, for the occasion is one of the most sacred. At the appointed moment His Mejesty, accompanied by the Empress and the Imperial Court, appears from a special entrance, and the Emperor proceeds to the Throne and the Empress to the Throne of the Imperial Consort to the left of His Majesty, the Imperial Crown Prince, if present, being seated to the left of the Empress, the company flanked by the Imperial Court. Before the Emperor is placed a beautiful table, on the right and left of which are the chief officials of the Bureau of Poetry ready to begin the ceremony. On the table lies a handsome tray with the pile of manuscripts containing the poems. Now one of the officicals appointed for that duty rises, advances to the table and turns the pile of manuscripts up side down, and at the same time moves the tray to the left. Then the chief officical gives his subordinates the sign of advance; and one of them hands over the sheets bearing the poems, one by one, to the *kôshi*, presenting each poem on the tray. The *koshi* then recites first the theme of the poem, the author's name and lastly the poem itself, after which it is passed on to the *hassei*, another official, who recites the verse again with the proper intonation for poetry; then the poem is recited by the *kosho* and the *hassei* together. Thus all the poems are dealt with in succession, beginning with the poem of the authors of lowest rank and ending with those of the highest, which is the Emperor himself, the Imperial poem being recited seven times. When the time for reciting the Imperial poems is reached, the *Koshi* feigns withdrawal and the *dokushi* or higher official, makes a sign to him to wait. Then the *dokushi* takes up the poem of the Crown Prince and reads it, after which he reads that of the Empress and lastly the Emperor's poem. The ceremony being now over the Imperial Court withdraws through the special entrance to the interior of the Palace, after which the guests pass out reverently, much in the same manner as well-behaved Christians would leave a church. Every one honoured with permission to be present at the annual poetry party is expected to concentrate his mind on the occasion with all his strength and soul. Poetry is of the gods, and devotion to it is a religious act.

Of course it is a most distinguished honour to have one's poem read in the Imperial presence; and those so fortunate as to be thus honoured, have their names and poems at once reported to the chief of the Imperial Bureau of Poetry and printed in the *Official Gazette*. The remaining poems are disinfected and prepared for inspection by the Emperor.

THE MUSIC OF THE GODS

DANCING to delight the gods is probably one of the oldest forms of human art. Certainly in Japan it goes back to the origin of all music and poetry. The spotaneous activity of the muscles under the influence of strong emotion, such as social joy or religious excltation, combining graceful movements performed for pleasure or devotion, is to be found among the earliest traces of civilization. The dance seems to be for prose-gesture what song is for instinctive exclamation of feeling. Perhaps the very earliest form of this mode of expressing emotions is to be seen in the *kagura*, or pantomimic dance associated with temples in Japan as part of the worship of the gods as well as no small delight to the people. It is an evolution from the mythic period when, we are told, the sun-goddess, *Amaterasu*, one day got into the sulks and hid herself in a cave, refusing to came out even at the persuasion of her male companion, with the result that the earth was thrown into darkness. In order to restore light to the groping life of earth, all the deities assembled and began to devise plans for alluring the sun-goddess from her retreat. One divinity of superior insight into female nature hit upon the scheme of holding a dance before the entrance to the cave, on the score that if woman did not respond to that, she certainly would not be tempted by any other device of gods or men. The charm was effective; for the strains of heavenly music and the graceful movements of the party in the dance of the gods so delighted the goddess of the Sun, that she forthwith appeared, and the world once more enjoyed illumination to the great delight of its multitudes. And this is the dance and this the music with which the gods are still honored in Japan. It is based on nature; for all matter is in constant flux, but measured and graceful withal, the music of the spheres in their revolution, of the atoms in their concentration.

Whether man can best express the worship of his soul and his relation to the Divine Being in silent meditation on his knees in some gloomy temple, or by gazing at images and calling aloud to heaven to acquiesce in his sentiments fancies and desires, we do not undertake to say. But we do suggest that the dance of the gods such as practised among the Hebrews of old, among the races of the ancient world, and still in Japan, has an agreeable effect upon the mind, a soothing power over the spirit, expressing harmony of body and brain with the music that rules the universe. Those that stumble at dogma and dislike ascetic discipline in religion, will have no difficulty in feeling the thrill and ecstasy of the ancient Shinto dance, calling to the earth to be joyful in the Lord.

The *kagura* may no doubt be classed as a sort of pantomime, a ballet of action, so to speak, and therefore coming within the capacity of the humblest to understand and appreciate. By some it may be regarded as a mere dumb show, for no word is uttered, that is, in its lower forms; the feelings of the heart are expressed in the harmonious motion of the body, when the mind responds to the beauty of emphasis and cadence in muscular motion as well as in the notes of the musical accompaniment. This dance and this music have prevailed in Nippon for more than 2,000 years. Whether they came to us with our Yamato ancestors and were by them taken from still older races in central Asia, we do not know; but no doubt the customs of all Aryan people had a common origin.

There was an old professor of music in one of our colleges who used to say that music was invented in heaven and was given by the gods to man in perfect form, knowing no perversion or change until foreigners mutilated it to fit the western mind. Dr. Alfred Westharp, a European scholar and philosopher who has given considerable attention to the study of Japanese music, is persuaded that it is truer to nature and the heart of man than western music, since it knows no time-bars and other mechanical devices, but devotes itself simply to expressing what the heart really feels and believes at the time. It is as old as Japanese religion; and religion is probably as old as man. The *kagura* has been performed in our Imperial palace regularly ever since the Nara period in the 8th century. There a regular platfrom exists in a specially erected hall known as the *seishodo*. The dancers are arrayed in the simple but expressive costumes of ancestral times and the instruments of music are as primitive as are known to man. Time is kept by striking together two flat pieces of wood, to the accompaniment of a kind of harp, and a set of pipes known as the *hichiriki*. During the Nara period such dances were given without respect to season, usually beginning in the evening and continuing far into the night, but now they are special marks of high festivals. Curtains drape three sides of the stage, the fourth side being open to the audience, and the shrine looms up behind. During the eleventh century the *kagura* was performed chiefly in December and lasted all night. Even now one can hear it going on chiefly in the autumn evenings, the tumult of drums often keeping neighboring householders awake through all hours of the night. The sound reminds one of what is heard in the Malay states and in India, showing that the customs are doubtless related as well as the people. And one may see the *kagura* at times of temple festivals, the performance going on before assembled multitudes who never seem to tire of gazing on this mute expression of the soul of Japan.

Of these holy dances perhaps the most sacred is that known as the *niwabi*, or "garden fire." It is reminiscent of the fire burnt before the cave of the sun-goddess during the performance of the *kagura* that time when *Amaterasu* was allured from her hiding place by the charm of the havenly music and motion. This also accounts for the custom of having this dance always at night, and keeping it up till dawn.

For the *niwabi* the orchestra consists of flute, pipes, and harp. It opens with a prelude on the flute, followed by a chorus with the pipes and harp. Then the chief character appears, moving in graceful measured movement upon the stage: he is called the *honbyoshibito;* and as he dances he sings; for the highest from of the sacred dance is not dumb, but a union of voice, music and motion in exultation before the gods. As the dance proceeds the other characters appear upon the stage; and these subsidiary characters dance to the music of the harp alone. The first verse chanted to the dance runs as follows:

Miyama niwa
  Arare fururashi
Toyama naru
  Masaki-no-kazura
  Iro zukinikeri!

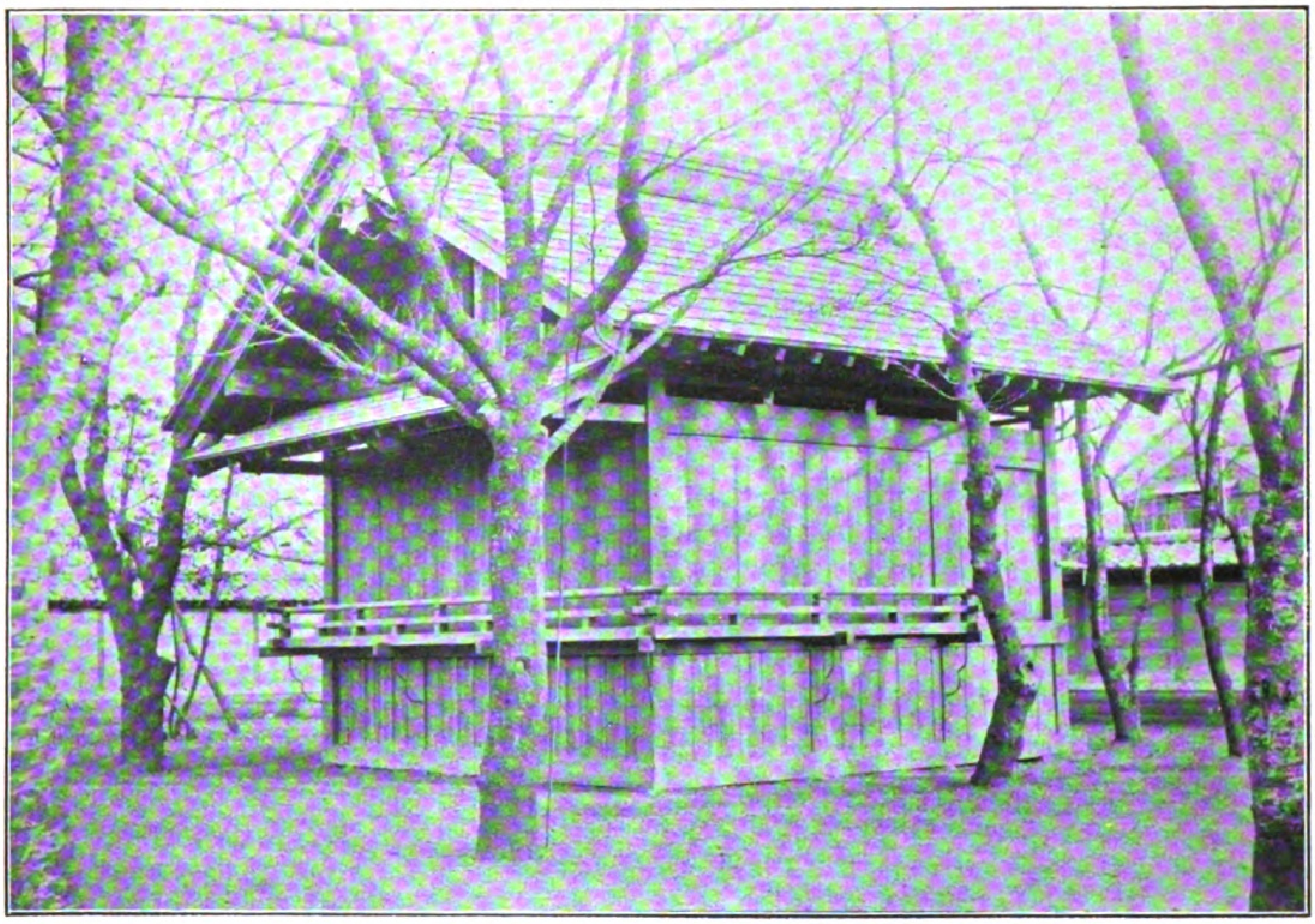
High on the mountains
  The cold hail is falling;
High on Toyama
  The virgin ivy clings;
  But have the leaves reddened?

The "virgin ivy" refers a little creeper the goddess *Usume* is believed to have worn on her breast during a performance of the sacred dance in the days of the mythus. This dance is given in the Imperial palace in honour of the spirits of the Imperial ancestors; and each of the great shrines of the nation has its own special *kagura* performed at appointed seasons. As the shrines decline in rank the nature of the dance also changes; and so we have the *sato-kagura* or dance for village shrines, these being of a more popular nature, partaking more of the pantomime type. As in the Passion Play of Europe so in the *kagura*, the various parts in the village dances are taken by the people themselves, who practise for it and are ready to come forth on fête days, and regard it as an honor. There are always bands of travelling players, however, whose services may be had at any time for the performance of *kagura*.

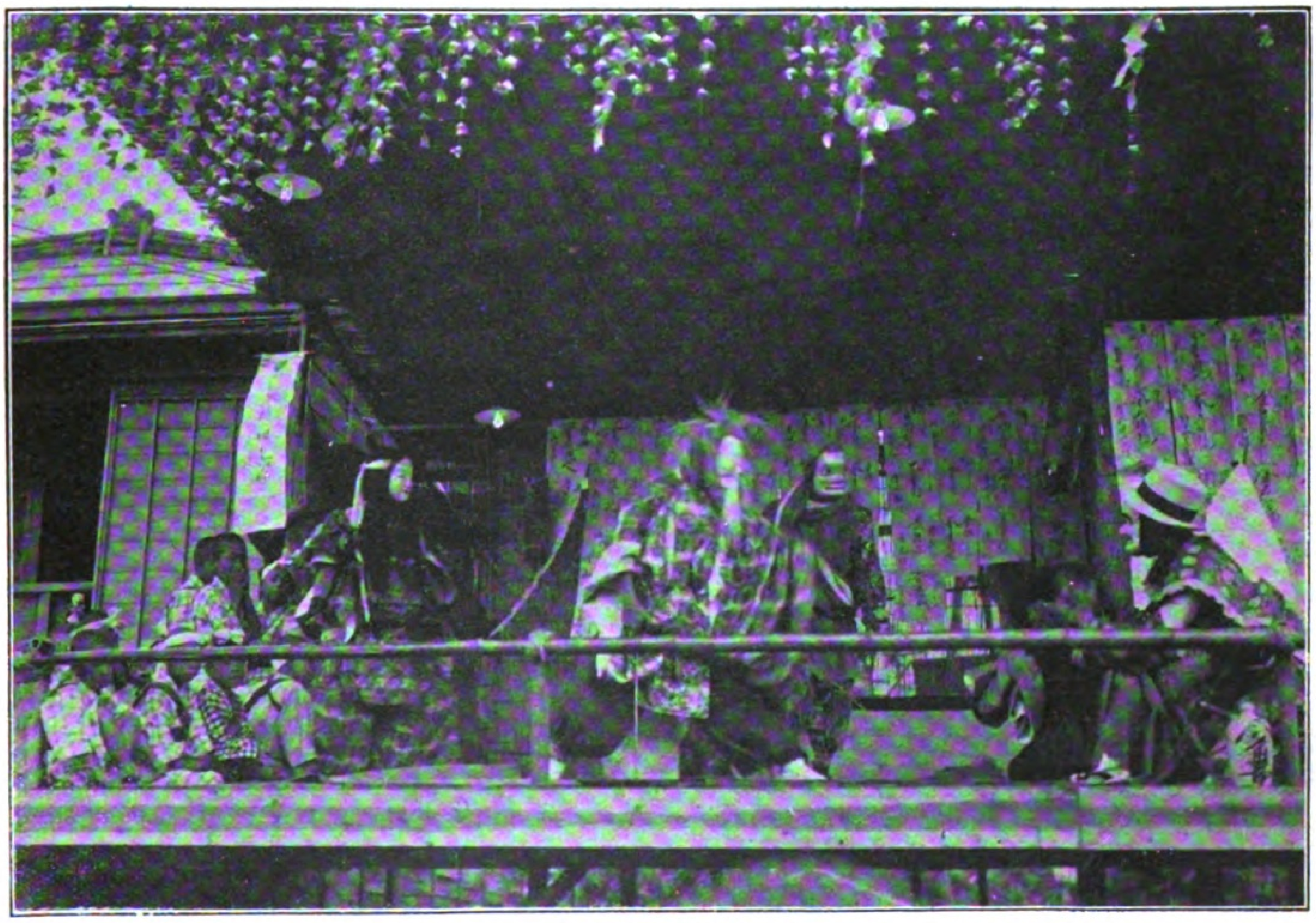
In the dance of the gods each actor wears a mask representing the character he portrays, whether god or man. These remind one of the characters seen in the old miracle plays of the West. They are quite different from the personages represented in the *No*, or ancient Lyrical drama. There is, for instance, the god of the hills in his gray mask; and the god of the sea, in his black mask; and a long-nosed goblin named Tengu, his facical elongation resembling a cigar; and there is the god of the Yamato race, with a white mask, which may have had a historical orgin, in spite of western opinion to the contrary; and the mask of the clown and the fool, as well as that of the heretic, the latter usually resembling the distorted face of a foreigner, which is also significant. The masks as well as the costumes and manner of acting are just the same today as they were centuries ago; and many of the noble families have the very costumes worn by the dancers of their ancestors 3 and 4 hundred years ago. There is something of ethnology to be inferred from that fact that the black mask of they god of the sea is supposed originally to have represented the Malay people; and the long-nosed mask of Tengu is believed at first to have represented a monkey or the native barbarians sudbued by the ancestors of the sun-rise islands. Some, however, think that the long-nosed god originally represented western aliens, since they had noses so much longer than the people of Japan. That the mask of the fool was intended to represent heretics is suggestive of the attempt to cast ridicule on foreign faiths as calculated to undermine the foundations of national patriotism.

The dances themselves are believed to have some special significance of origin, just as the masks have. The *shugen* dance consists of purely religious ideas, with masks of gods, and etherial costumes; and the accompanying words are a kind of ritual or *norito*, recited by the performers, the prayer being recited to the jingle of bells (*susu*) and by brandishing a paper flag (*gohei*). The *kyogen* dance, on the other hand, has a historical significance, representing scenes from the age of myth. For instance, the play known as *Jataiji*, or the "Slaying of the Dragon," reminds one of the British tale of Saint George and the dragon. The Japanese tale represents a huge serpent that visited destruction on the community, like Grendel in Beowulf, swallowing up sons and daughters in wholesale gormandizing, but the good deity, *Susa-no-o*, took pity on the terrorized inhabitants and came out at night, deceived the monster by a stratagem and slew it, to the eternal relief and joy of the multitudes. That the device included making the monster take too much alcohol is not without significance as to belief in the evil effects of the spirit that steals men's brains.

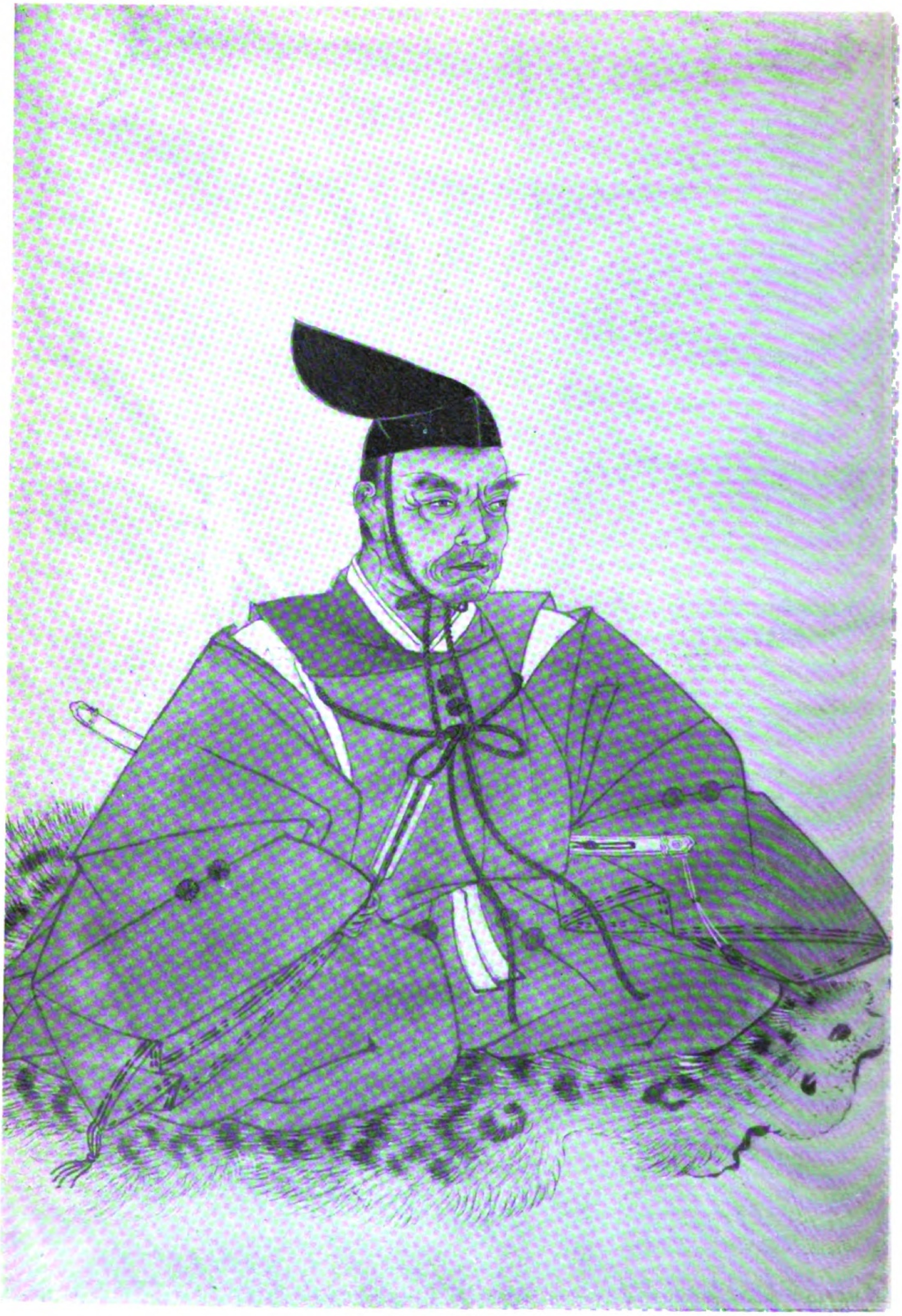
The popular *kagura* of the villages have not much of art about them, having degenerated largely into mere pantomimic acting with interpolations according to the wit and genius of the performer; while the orchestra is the most primitive possible. To see the *Kagura* as it really is, one should go to some of the larger temples in Tokyo during a season of festive celebration. There the best players are always secured, the company getting about a hundred *yen* a night for their services. These *kagura* players are not infrequently called in to give *kyogen*, or historical *kagura* at private houses for the entertainment of guests, or the celebration of weddings. Some of the leaders in the *kagura* bands are Shinto priests who take pride in keeping up the old sacred customs, and in drilling the performers under them to play their parts acceptably. The music is difficult enough, but not so difficult as the dancing, from a Japanese point of view. Perhaps that is because the audience is more critical of dancing than of sound, being better judges of that form of art. The best *kagura* in Tokyo is that given before the shrine of departed heroes at Kudan twice every year; and those who desire to see real *kagura* cannot do better than attend the Yasukuni festival, or the *Shokonsai* as it is called.



KAGURA-DEN, OR DANCING STAGE FOR KAGURA



A KAGURA DANCE



ARAI HAKUSEKI

A LITTLE FIRE-DROP

THIS is the story of one of the most remarkable of the many extraordinary men that lived in the Tokugawa period. On the 18th of January, 1651, there broke out in the shogun's capital at Yedo one of the most decimating of the numerous fires of its history. In those days conflagrations were of such frequent occurrence that they came to be called the *flowers* of Yedo. At the time the fire began, a violent wind was blowing; and the flames spread with astonishing rapidity, licking up the tiny, matchwood houses that lined the narrow streets, and laying waste block after block, leaving thousands homeless. The rage of the fire was not arrested until the hour of the dragon on the following day; and then the city was a mass of smoking ruins, with great numbers of people penniless and roofless, huddled together in despair what to do. A part of the city now known as Koishikawa had been saved, but even that now took fire; and so the conflagration was started again, and continued the whole afternoon. This seemed to forebode the climax of bad luck and despair. Even the heaven-piercing towers of the shogun's castle were now no longer immune from the fire-god's angry and desolating wrath, and the flames swept through Kojimachi unabated and at their will. Nor was the fire-god appeased until as many as 18,000 lives had been lost and houses beyond number consumed.

Among those that lost all they had by the lick of the blazing tongues was a *daimyo*, Lord Tsuchiya; and he and his sought refuge in the mansion of an acquaintance, Naito Ukon, in Yanagiwara, followed by his retainers and servants. Among these retainers was one, Yoemon Arai, whose wife in the midst of the woe and destruction gave birth to a fine boy in her place of shelter. The incident much impressed Lord Tsuchiya; and he humorously referred to the baby as the "little fire-drop." The child was taken under his special care; he petted and nursed it as a father, his old mother also bestowing upon it her affection; and in time the boy grew up to be a man of parts, and finally became a *daimyo* under the sixth shogun, Iyenobu, under the name of Arai, lord of Chikugo. He was in many ways one of the most distinguished men of his day, and held one of the most responsible positions in the gift of the shogunate.

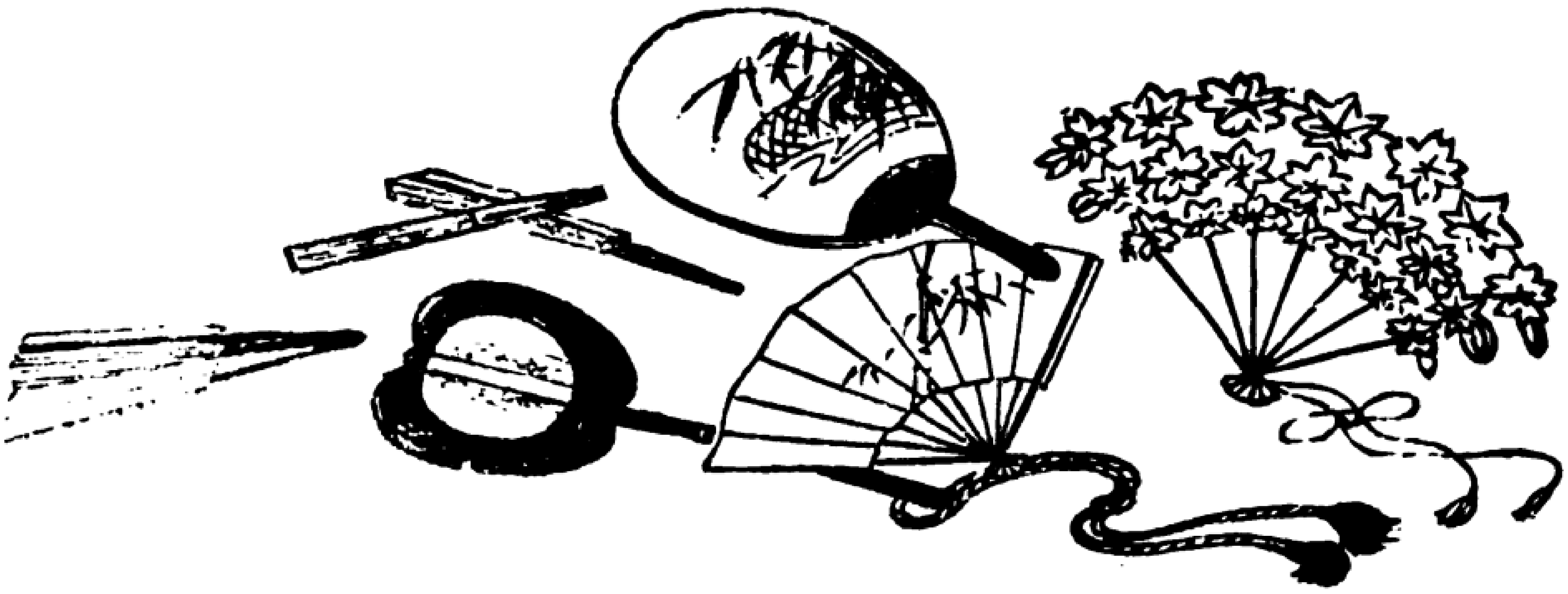
He came into prominence just at that period when evil government was wasting the resources of the nation, and great characters were wanted to save the state. This was during the Genroku age, when there was such a chronic struggle with finance, and money had to be provided by resorting to debasement of coinage. It was then that the genius and foresight of Arai stood him in good stead, and did so much for his country. Not only did he reform the currency but he brought about a return of the nation to its former dignity, establishing appropriate rites and ceremonies of state. Nor did he content himself with a knowledge of all that oriental history and customs could teach him. Arai turned his eyes to Europe and made a study of western civilization, utilizing his knowledge as far as practicable for the improvement of affairs at home; and the results of his studies may be seen from the books he wrote, notably the *Seiyo Kibun*, or Strange Tales of the West. Another volume from his pen was the *Oranda Kiji*, or Notes on Holland. He may in fact be regarded as the first Japanese statesman who turned his attention seriously to a study of western civilization and the acquirement of western learning. How much, therefore, was implied in the birth of that infant "saved so as by fire!" "A little child shall lead them," as the people of the Occident are accustomed to say of One still greater. Arai was destined to shine as a light before his dormant countrymen, awaking them and leading them on the way to better days.

Historians and biographers are accustomed to detect genius even in the childhood of the great; and assuredly they would have done so in the youth of Arai Hakuseki. Even at the age of 13 he displayed remarkable indications of unusual ability, and certainly had acquired wonderful literary attainment for one of that age. He betrayed qualities that easily distinguished him from all other boys of his time. In the service of Lord Tsuchiya he naturally had a better opportunity of showing what was in him than would otherwise have been the case. As private secretary to his master he had in charge all the business and correspondence of the estate. It is said that at the age of eight he was expert in penmanship, which in Japan is regarded as a fine art. The unusual attainments of the youth must in some measure be ascribed to the assuidity of the lad's father in watching over his education and keeping him closely applied to work. Tradition has it that at the age of nine the boy's task consisted in writing out 3,000 Chinese ideographs every day, and as many more every evening. The story is probably only an example of oriental hyperbole for hard work and unruffled devotion to duty. The story goes that once, as the winter days began to shorten and the lad had to work far into the night to accomplish his allotted task, his hands become humb with the cold and he grew sleepy. He was not to be defeated by nature, however; for he at once overcame the difficulty by pouring a cup of cold water down his back, when all dreams speedily took wings and fled. This is but another way of saying that the Japanese youth is taught from the earliest days, that only by constant and iron preseverance and determination can any man succeed. Indeed this has been the secret of Japan's triumphs both in peace and war. Japan has an unlimited capacity for going on; she knows that the largest part of so-called genius consists in hard work.

There is another story of the childhood of Arai, and it is probably based on fact, that once when Lord Nambu saw the child in the arms of its nurse, he proposed to Lord Tsuchiya that he, Lord Nambu, should adopt it, as he had no heir. Lord Tsuchiya replied that as the child was not his own, but one of his retainers', he could not accede to the proposal. "No matter whose the boy is," said Lord Nambu, "I would willingly adopt him and pay 5,000 bushels of rice for the privilege." Lord Tsuchiya replied that the child was priceless and could not be spared to any one. Afterwards when the boy grew older and became a *samurai*, Kawamura Zuiken, a man of far-seeing qualities, proposed to give his granddaugher to Arai in marriage and 3000 *ryo* in gold as a dowry.

The answer of young Arai was characteristic of the man he was to be. At this time it was a principle among the best class of *samurai* to remain single until late in life or permanently, holding that a man who may at any moment be called upon to lay down his life for his master or his country, has no moral right to marry. So Arai replied and said: "There was once a little white snake that lived alone on the side of a bank. One day someone inflicted on its cheek a tiny wound. In time the creature grew to be a serpent of great size; and the wound-mark grew too; and now when the snake was full grown the wound was about a foot long. If a man should undertake undue responsibilities in his youth, they will but increase with the years and unfit him for more insistent duties. I beg leave to decline your kind proposal, with all due appreciation and thanks." This story is often told by parents to sons as an example of the self-denial youth should practice in order to make the most of life.

It was about this time, too, that Prince Mayeda, the lord of Kaga, hearing of the type of man Arai was, become anxious to enlist him among his well-tried men. The offer came to Arai in very complimentary terms, in which he expressed the highest esteem for the young *samurai*; but Arai respectfully declined, suggesting a fellow *samurai* instead. In spite of all temptations to win him from his master; Arai remained loyal to the end; and when in time his master promoted him to great things and he became a *daimyo* himself, having borne the yoke in his youth, and learned the principles of manly piety and personal loyalty, he was prepared to assume efficiently the great responsibilities that devolved upon him. Thus the little *fire-drop* proved himself in possession of that divine fire that makes a man what he should be: in complete control of all his faculties, supreme master of himself, for only as a man learns to master himself can he learn to master his environment.



AVIATION IN JAPAN

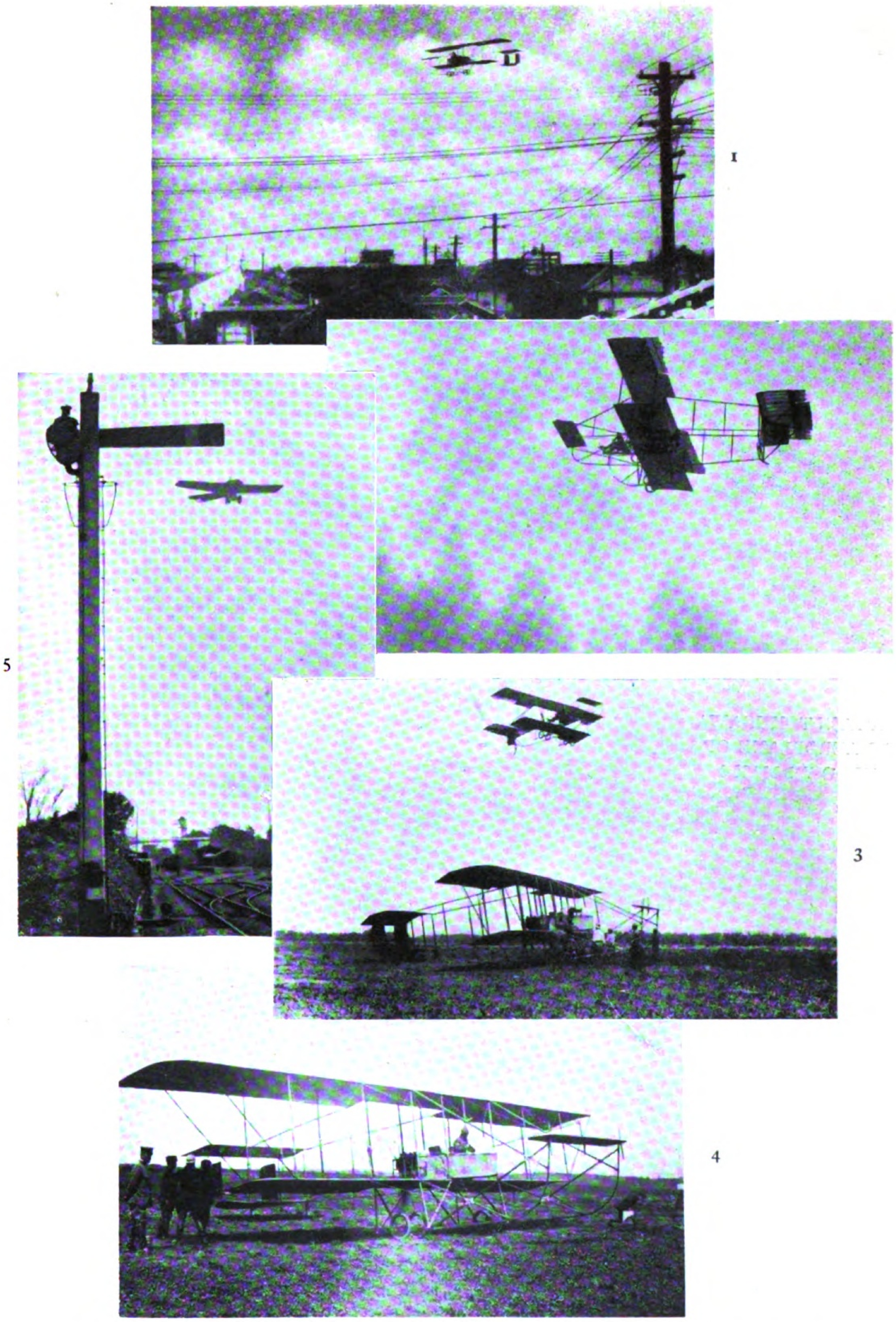
By CAPTAIN TOKUGAWA

(Imperial Japanese Army)

MAN has not, of course, been always a walking animal. How his powers of locomotion began it may not be easy to determine, but no doubt he swam and crawled and perhaps jumped before he began to walk and run; and then having reached the limit of his legs he took to riding on animals, and was not content with his increase of speed till he invented the railway locomotive, the bicycle, the motor car and now the aeroplane. Nor can we believe that a creature so inventive and ambitious will rest content with present achievements in locomotion. If it be true, as the scientists tell us, that man has developed from a monkey into a man, it ought not to be impossible for him to go on and develop into an angel or even a god.

Probably man's first desire to fly arose from his desire to escape from danger and to get himself across inconvenient water spaces. The Japanese were navigators from the beginning, else they would never have been able to reach the sunrise isles. Navigation is probably the oldest from of artificial locomotion. According to old Japanese legends we had our ***ukitakara,*** or floating treasure and our ***Amano-Iwabune,*** which spanned the separating seas. But like all human beings we were not satisficd. Man's imagination can always fancy something better than he knows. Many of our ancestors in Japan believed that the moon was not so far beyond the clouds, and that some way should be devised for visiting so adorable an object. Man has never lacked imagination, but he has had much difficulty in bringing his fancies to practical issues. The possibility of air locomotion may have been first suggested by bubbles, which float away on the breeze. But the baloon which was the result, proved too slow and impractical for man's restless mind. I twas reserved to the twentieth century to boast the achievement of conquering the air.

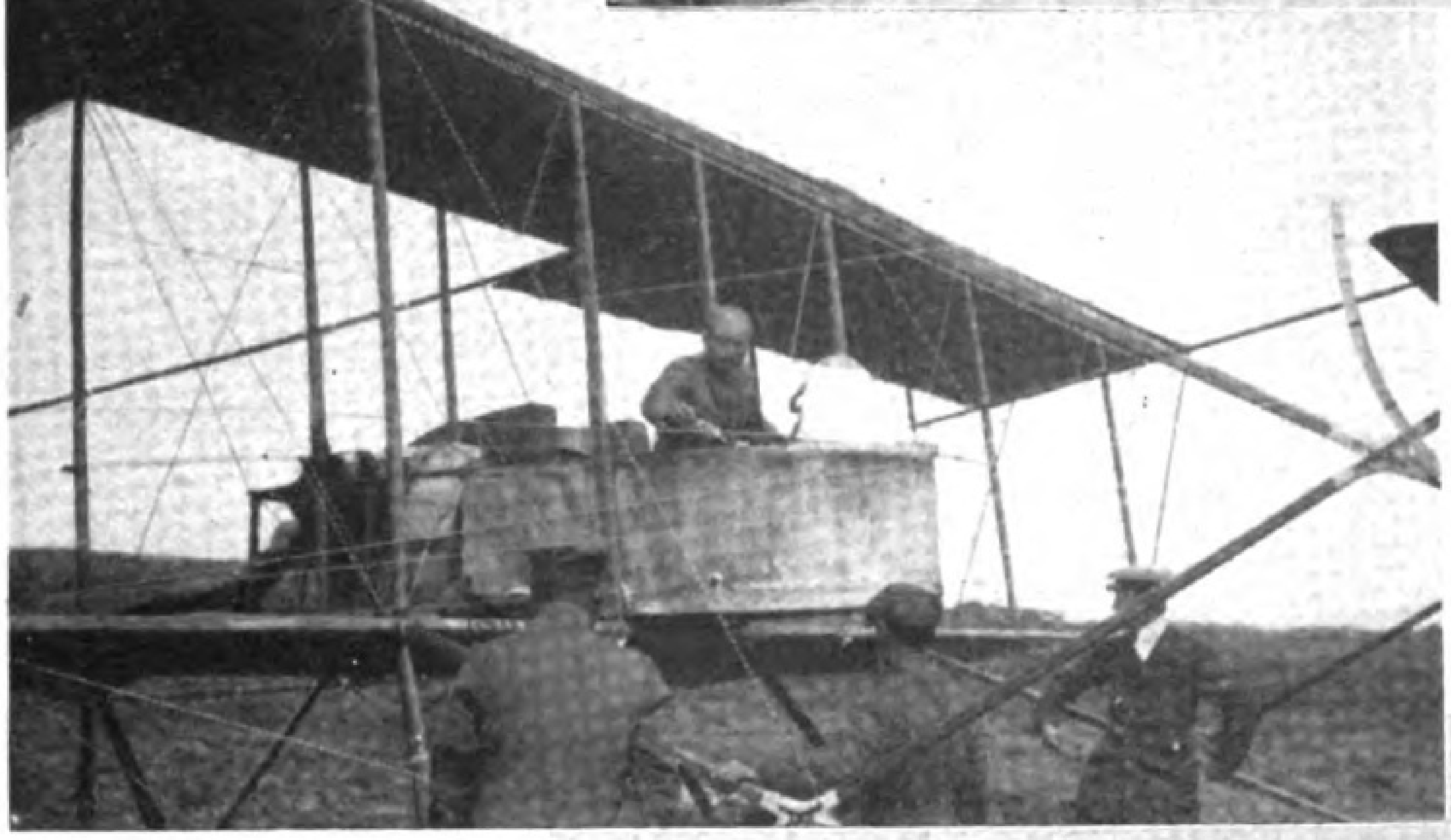
But the Japanese had dreamed of such achievements for ages, as may be seen from their mythic tales and traditions, as well as in their literature. Japanese mythology is peopled with persons possessing powers of flight. For centuries the god Tengu has been the typical airman of Japan. Tengu has been an object of worship among mountain folk for a long period of time. Doubtless from their lofty habitations these mountaineers often longed for a means of flying over the rocky valleys to the fertile plains beneath, so many miles away; and also for the means to get back again without the usual toil, a difficulty now obviated by aero-cable car. At any rate Japanese artists have always painted the god Tengu with wings, and he was never deemed supernatural altogether: part man and part god, a sort of incarnate divinity. Bakin, the most celebrated novelist of the Tokugawa period, often brings into his tales characters who could fly by attaching themselves to huge kites. In one of Bakin's most popular works, the ***Yumiharisuki,*** the



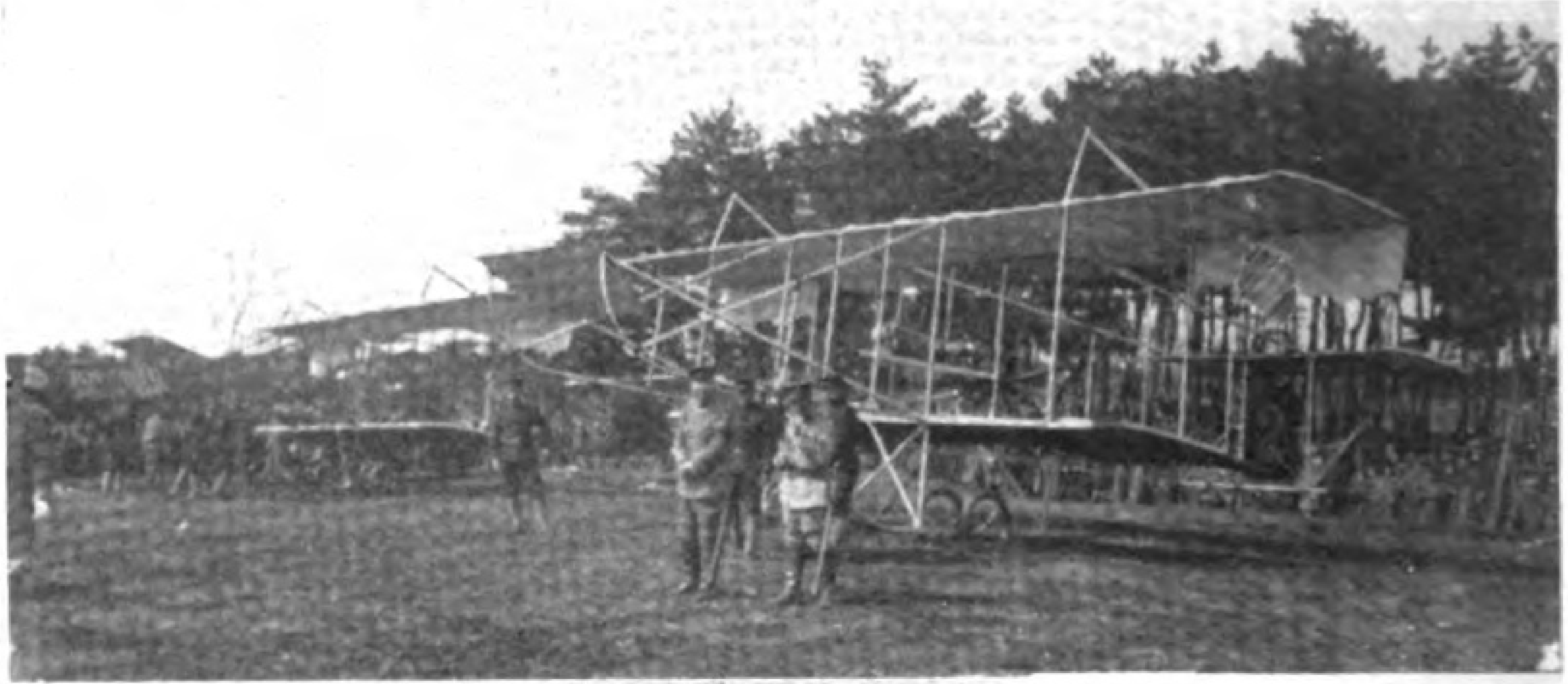
1. FARMAN AEROPLANE OVER TOKYO 2. TOKUGAWA PLANE OVER TOKYO
3. TOKUGAWA AND FARMAN PLANES STARTING
4. TOKUGAWA AEROPLANE 5. BLERIOT PLANE OVER TOKYO

AVIATION IN JAPAN

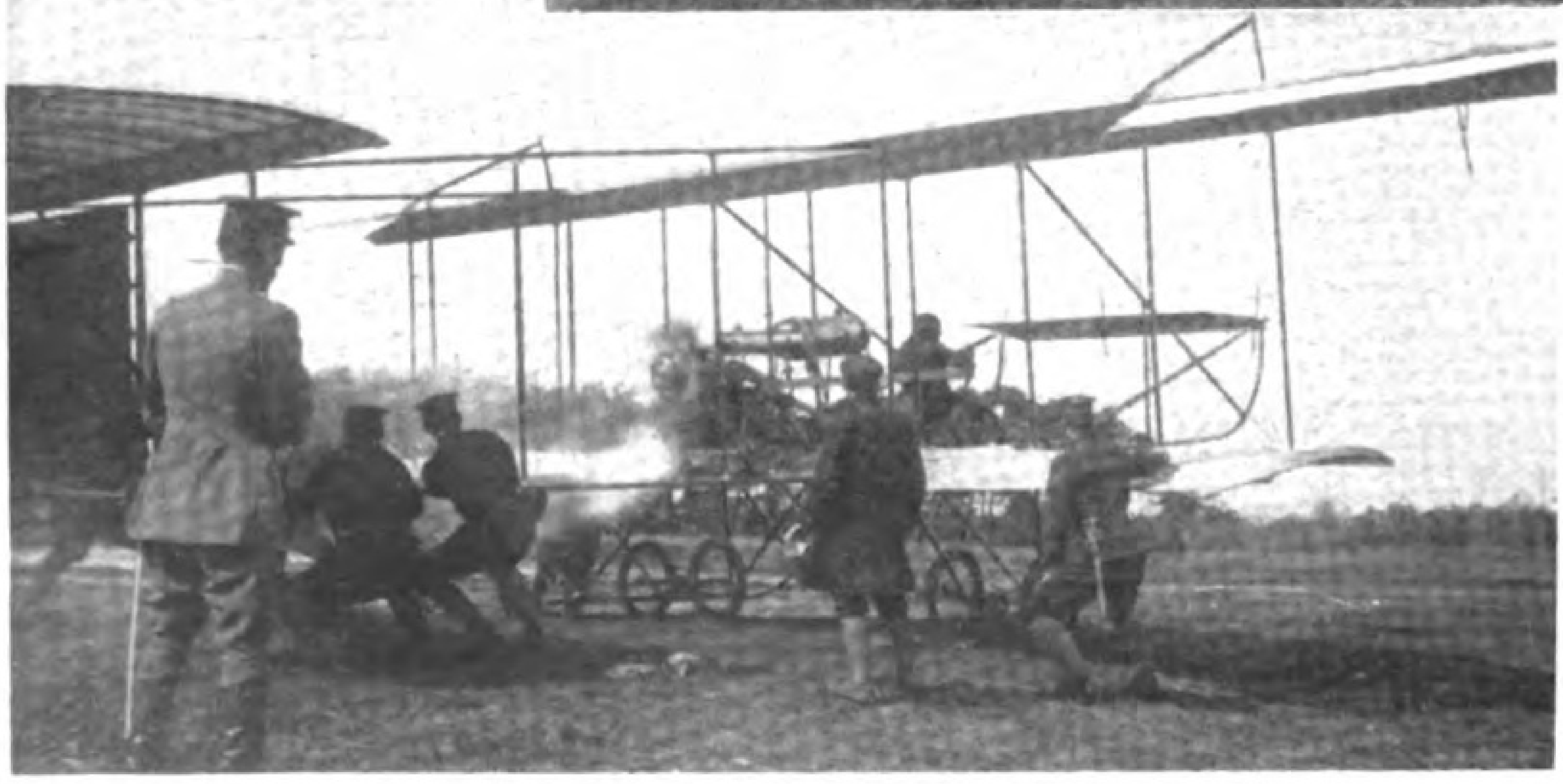
FUNERAL OF
LIEUTENANT KIMURA
AND TOKUTA



CAPTAIN TOKUGAWA
ON AEROPLANE OF
HIS OWN MAKE

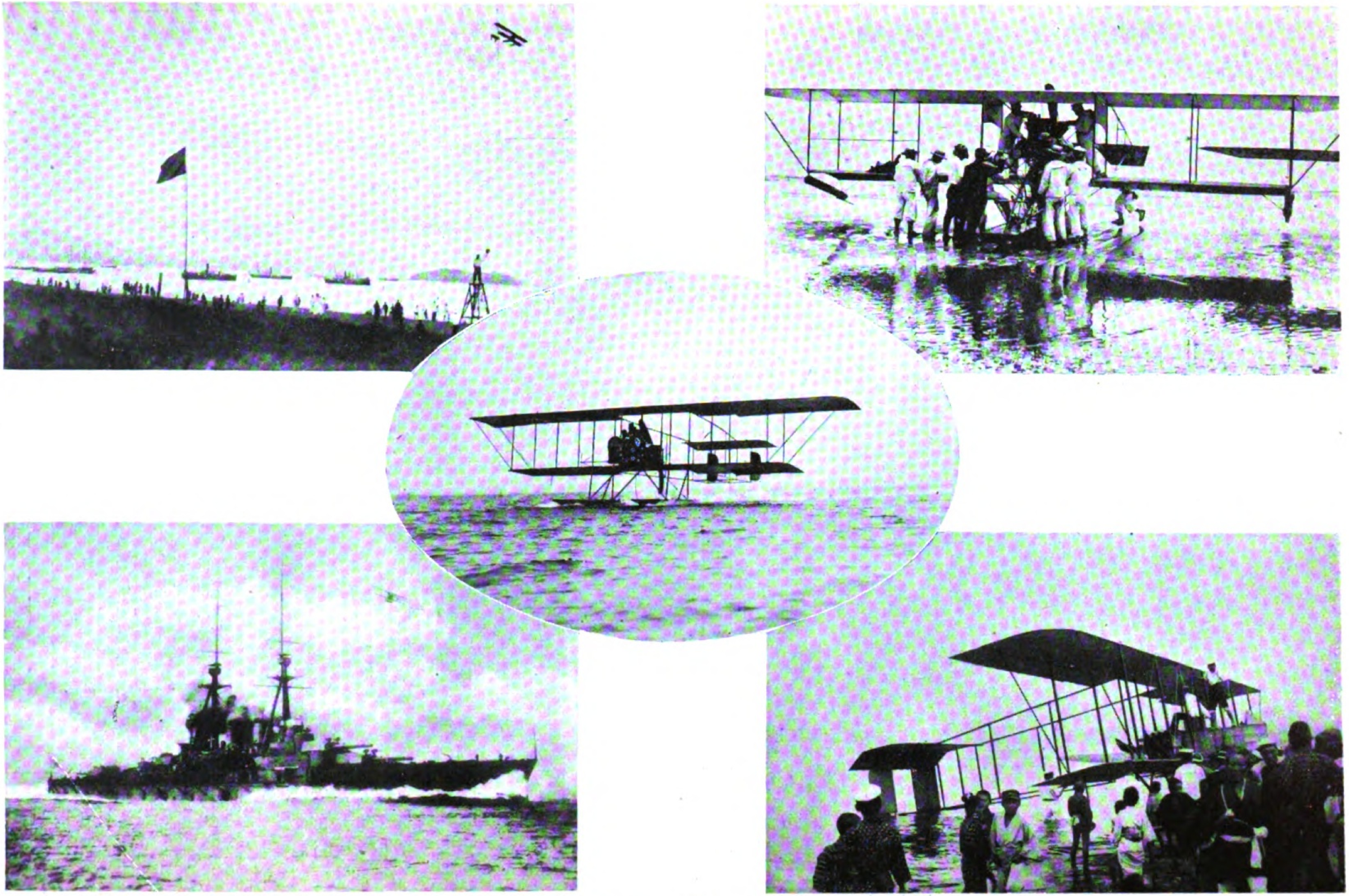


AVIATION AT
YOYOGI, TOKYO

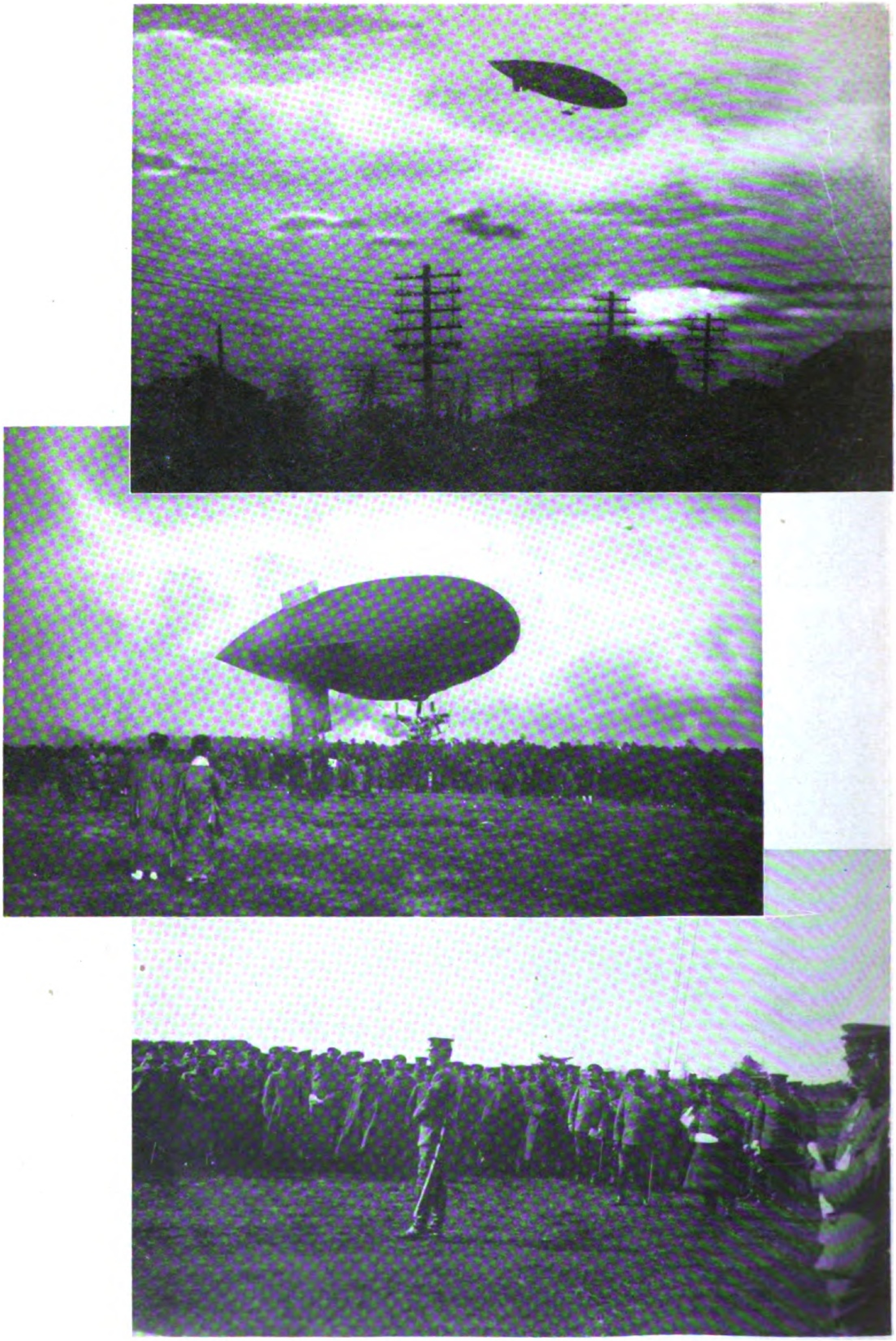


THE START, TOKUGAWA PLANE

AVIATION IN JAPAN



HYDRO-AEROPLANES IN IMPERIAL JAPANESE NAVY



AIR-SHIPS IN TOKYO

celebrated warrior, Minamoto Tametomo, during exile on the island of Izu, is described as sending his son to the mainland by means of a giant kite; and this device was no doubt used by warriors for reconnoitering in old Japan. In the year 1712, Kakinoki Kinsuke, a farmer of Nakajima-gori in Owari, devised a kite which carried him to the roof of Nagoya castle where he stole two scales from the golden dolphin on the roof.d An the enormous jumps described in some of our ancient battles suggest the use of the war kite.

It was consequently not unnatural that as soon as the ability to conquer the air was manifested in Europe and America, the Japanese should at once be interested, and take to flying as birds do. So far have we now advanced that aviation is no longer a question of study with us; it has reached the period of practice. During the past year aerial navigation in Japan has made some remarkable developments. Naturally the greatest progress has been witnessed in army and navy circles. The military aerodrome at Tokorozawa was inaugurated in 1909; but already we have fifteen aeroplanes with 25 expert airmen. Though Japan has two aerial associations organized in Tokyo, she as yet has no regular aviation school. Fast as we have advanced in the art of flying, we have had remarkably few accidents. Lieutenants Kimura and Tokuta were the first victims, falling from a Bleriot machine at Tokorozawa in 1912. There is also a hydroplane station near Yokosuka, and our navy has made similar progress to the army. After a study of various makes we soon began to add ideas of our own; and the first fruit of this adaptive genius was the Tokugawa biplane, the first aeroplane ever built in Japan. It somewhat resembles the Farman biplane, but has its own distinctive differences. As Mr. Farman was my teacher I no doubt owe him much valuable suggestion in developing my machine. Myself and Captain Hino were the first Japanese officers sent abroad to study aviation, and we went to France. I received my aviation license No. 289, from the French Club, the first one taken out by a Japanese. After experimenting in the construction of two machines I finally produced the present one known as the Tokugawa biplane, the name being given by the public, contrary to my expressed desire, as I called it the *kenkyukwai*, after the Army Aviation Association. But the newspapers did not like the name and began to call it after the maker, and so the matter was taken out of my hands. The main the difference between my machine and the Farman biplane is that the latter has four straight beams to support the horizontal steering gear in front, while mine has only two; and the Farman beams are straight, while mine are curved. In other ways, including the motor, the two machines are much the same. Number 5 was constructed for the last grand military manœuvres, and every test proved its complete success. After some fine flights and scouting in the manœuvres we soared into the headquarters and landed in the presence of His Majesty the Emperor, feeling very proud of Imperial recognition.

Credit should here be given to various experiments in aerial navigation made by my predecessors in Japan. The earliest attempts at practical air flight in Japan were with baloons, and later with dirigibles. The pioneer in this adventure was the late Mr. Yamada of Wakayama. He was the first also to use a motor in propulsion of a baloon. Mr. Uchida of Oita also invented a heavier-than-air machine, and Mr. Iga experimented with another biplane. Mr. Iga's machine showed remarkable improvements in the way of stability in the air. Then came a dirigible by Mr. Watanabe, with its parachute for the safety of the crew in case of accident. The Yamada military baloon already mentioned proved its great practical utility during the war with Russia; and it is probable that the investment of Port Arthur could not have been so successfully executed but for the assistance of the Yamada baloon in reconnoitering. As soon as the revolutionary war broke out in China the Yamada baloon was in great requisition.

In addition to the Military and Naval Aviation Society there is also the Imperial Aviation Association, the latter being a private society, and has for its chief experts Professor Tanakadate of the Imperial University and Dr. Yokota. To this society several wealthy Japanese have liberally contributed, and recently we have had a generous contribution from an American. The society has imported some new aeroplanes from France and the United States and has been promoting the art of aviation to a very promising extent. At Osaka they had one accident when the pilot, Mr. Takeishi, was killed. The enthusiasm of the public in raising a monument to his memory and contributing to his family shows the interest taken by people in general. Baron Shigeno, who also studied in France, has taken a deep and helpful interest in the promotion of aviation in Japan, producing his own machine and making some fancy flights. He named the machine, the *Wakatori*, (Young Bird) after his late wife, whose name was Waka; but as his earlier attempts were not very successful the public began to say that his departed wife was against his high flying experiments.

An aviator in constantly plied with all sorts of questions as to his experiences, how he feels up so high and so on. Presumably such question are but natural for one who has no idea of what it means to soar aloft in an aeroplane. But it must be remembered that none of the noted aviators of the world, not even the Wright brothers of America or Pegaud of France, were born such. Their mastery of the air is their own achievenment. The man who conquers the air must surely be a man of extraordinary imagination and nerve, but many men who have never been up in an aeroplane are such. Every man who has the desire and the courage may become an aviator. Even if he has a little fear at the beginning he soon loses it. The feeling is not unlike that experienced in gliding along at great speed in an automobile. Of course the true airman always is on guard; he is not so stupid as to ignore danger; but a man constantly nervous as to accidents will not make a good aeronaut. Too much care can never be taken to prevent accidents. The constant practice of aviation also is likely to produce various physical disorders that have to be guarded against. One of these is catarrh of the throat. Once when I was making a flight the mouth-protector slipped off, and my hands were too steadily occupied to replace it. In a few minutes, however, I managed to do so; but afterwards I had a very sore throat from the few minutes exposure. The genuine aviator can never be a giddy, reckless sort of person; he should ever feel the responsibility of his undertaking and have himself under full control. For this reason the Japanese soldier makes a better airman than those not accustomed to the mental concentration on duty with which the soldier is ever familiar. The reason why there have been so few aviation accidents in Japan is due almost wholly to this fact. As for myself I was somewhat of a seasoned soldier before I took up the art of flying. In France I had not much difficulty in mastering the air craft. I had never seen a Bleriot plane until I returned home; but although it was very different from the machines I had been accustomed to, I mounted it and rode off without difficulty; but it was my deep sense of responsibility, and no idle experiment, that carried me through.

Another thing is that a man who flies well abroad, cannot always fly so well in Japan; for the air currents are quite different. In France, for example, I found no need of flying at a certain height, and in fact never was compelled to keep very high at any time; but in Japan it is the usual experience that one must always fly high if disagreeble currents and seeming vacuums are to be avoided. There is no doubt that the airman gets something out of his experience that can be had in no other way, something he cannot exactly define, but for which his mind craves. It cannot be termed simply amusement: it is better than that. This does not mean that the brain of the aviator is different from the ordinary brain. All men would desire the same pleasure did they once have a taste of it.

THE EAST END

TOKYO has its East End just the same as London has; and it probably represents as poor a quarter as anything to be found in the British metropolis. In one section of this quarter is a narrow thoroughfare known as Konme-narihira, or Hotel Street, where numerous touselled looking inns stand huddled here and there together for the accommodation of the homeless poor. Over their small low doorways are signs, sometimes a mere placard and sometimes a square box-like paper lantern with ideographs inviting the hungry and the bedless to enter, the inducement being accommodation for as low as 8 *sen*, (four cents or 2d). These pretentious hovels for the public are on the European plan; but restaurants as miserable as themselves offer meals near by. These *meshiya* will supply enough rough fare to keep ribs apart for a trifling consideration.

The Bellevue Stratford among these inns is the Ebisuya, kept by an old man named Ueki Kennosuke, whose years of balancing on small margins have rendered him impervious to time; and his neighbours call him prosperous. On the ground floor of his overshadowing establishment are two long rooms with tables for the famishing customers that throng there, and the chairs provided are substantial, being kegs. Here a loafer on the verge of collapse can keep body and soul together on 2 *sen* (1 cent; ½d.) per bowl, or have a bowl of rice at half price. He may have a concoction of vegetable brew, supposed to be soup, for the same price. Should he have a full purse and venture to go in for his semi-monthly feast of meat, he can order a redoubtable horse steak at 2 *sen*, with 2 *sen* more for vegetables if the horse should need grass. The rice bowl is a fairly stout receptacle, and one full of rice is usually enough for any but a gourmet. There are tricks in all trades, even in getting good measure for one's money in selecting from a bill of fare; and the old-timers at the inns of the Tokyo East End usually order two half-bowls rather than one full bowl; for experience proves that at these inns two halves are more than a whole. To make such plain meals palatable native rice-wine (saké) goes a long way; and the landlord at the Ebisuya won't sell by the glass: the customer must take a bottle, for after a bottle of saké,) any man will be content with his fare, be it what it may. A bottle will separate him from only 8 *sen* more; and who would not give 8 *sen* for the bit of artificial relaxation saké gives, the only relief these sad lives ever get, even though it hastens their end. Such indeed are these poor victims of incapacity and hard circumstance. The crowd at the Ebisuya is big and dirty, but it is peaceable, more quarrels being heard in one hour in a bar-room, than in a month at the East End inn.

Quarrels, or *kenkwa*, as the Japanese call them, are not unknown, of course; for sometimes one rustic treads on the corns of another, and the fun begins. The most inflamable action in an East End inn is for one guest to stare at another, or happen to puff smoke in his face. In a European drowing room a common citizen may puff smoke in the face of a prince or some great chancellor of international repute; but not so, with impunity, among the gentlemen of the Tokyo East End.

The guests at the Ebisuya come and go at all hours. Sometimes as early as 3 a.m. they come, no one daring to question where they have passed the night. Of course Narihira street has its saloons too, which are open practically all night. These take from 20 to 60 *yen* a day, and pay well at that. The more prosperous of them are a bar and club combined; and here labourers congregate after their day's work is over, to talk and chaff and drink, as they do the world over, when they have no better place to go. Every facility is offered for the physical comfort of patrons, and every inducement to drink provided free. But, as in other lands, the bill always comes home at last. Here in the saloon-keeper's till lies many a coin that rightly belongs to hungry wives and children of the neighborhood.

Most of the frequenters of these East End inns and drinking houses are old acquaintances, who are ever making new ones; and so these places are greater circulators of gossip and scandal than a news agency. When the wine begins to flow and the brain begins to spin, many and varied are the yarns told and retold with alluring modifications, until an evening that otherwise would have been intolerably monotonous, has passed, and the head hangs heavy in readiness for sleep. Then with yawning bows and *sayonara* the spirited company breaks up, each to his bunk and his dreams.

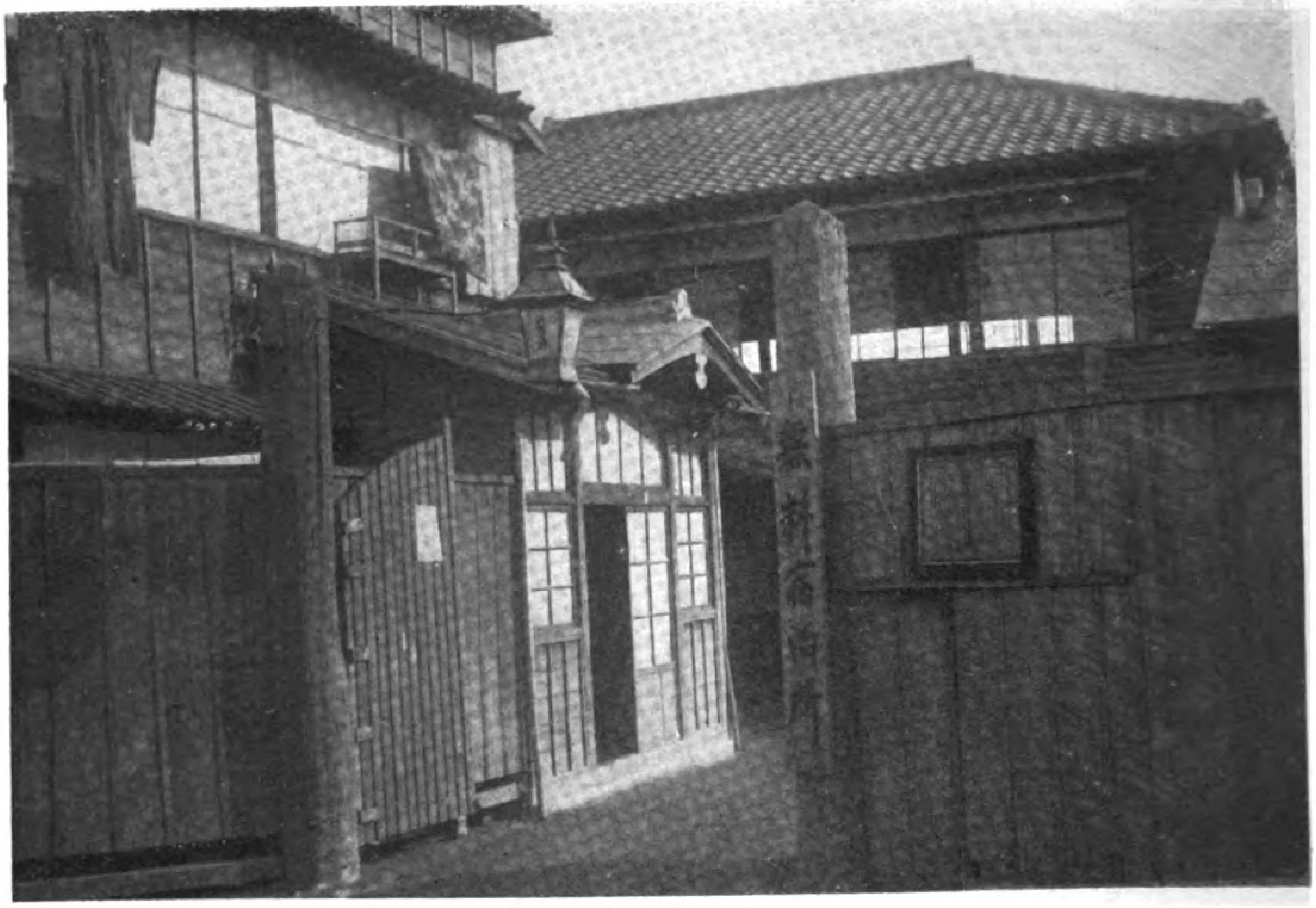
The Japanese wine-cup always has a saucer, a wise precaution, since it ensures the safety of spilt wine in an unsteady hand. Sometimes the overflow makes an extra drink at the end. A saloon-keeper that does not give good measure, heaped up and running over, is not popular. For this reason saké is sold at 9 *sen* a cup, but 8 *sen* half a cup, for the measure is always generous, as etiquette requires. Having an eye to business, the saloon-keeper regulates the price according to the reality and not according to the letter. European ladies have the same custom, it appears; for when a guest asks for half a cup of tea, he is nearly always given much more, the cup often being nearly full. So is it with wine in Japan. The guest is always given more than he asks for; and in the saloon he gets more than he bergains for too,—but he pays for it.

Japanese saloons have the American habit of always providing refreshments other than drinks, for their customers. They are not partial to sandwiches; usually it is a dish of herrings or octopus, and the price is 3 *sen*. It is seldom that a man can get away from a saloon without spending at least 20 *sen*, which is a large part of a poor man's daily wage.

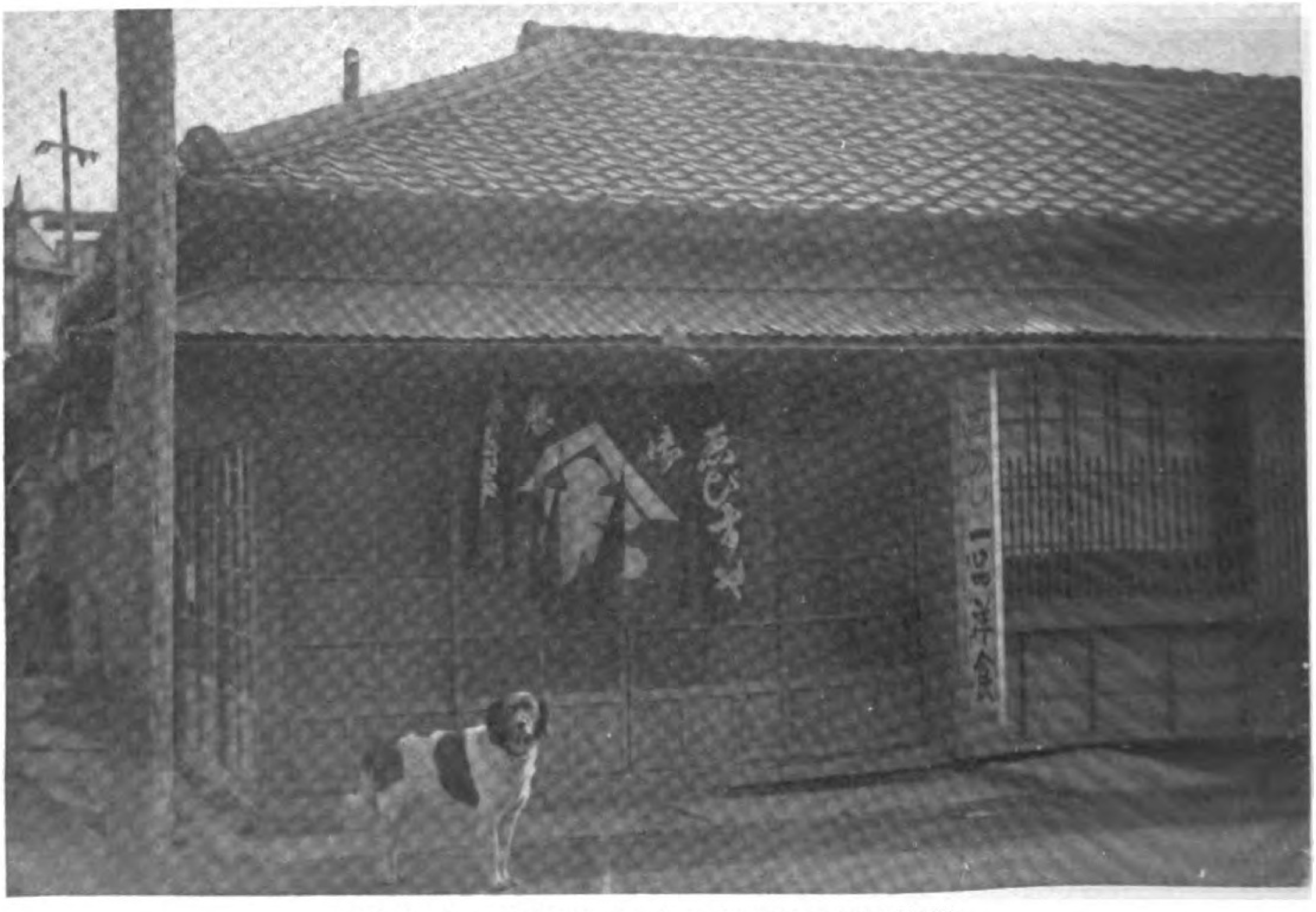
It is remarkable the world over that men will patronize any establishment that can show a pretty face, even though it be no more than a picture on a cigar box. To place the picture of pretty girl on anything is the very best advertisement. So the Japanese think too; and what is more, they prove it. At these saloons, in the East End, there is always a pretty girl assisting the matron of the place; and she is permitted to wait on customers.

A ROW OF POOR LODGING HOUSES

A STREET IN TOKYO EAST END



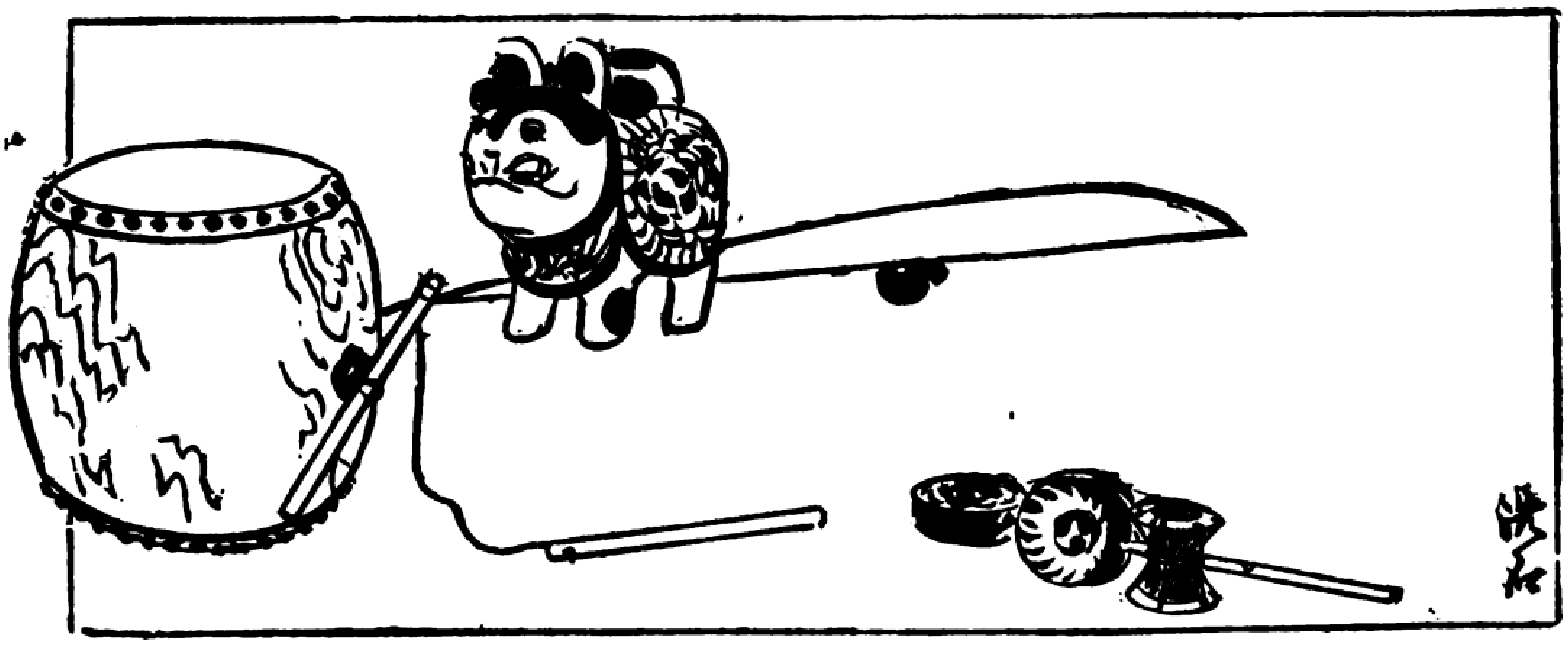
A POOR LODGING HOUSE, TOKYO EAST END



EBISUYA RESTAURANT, TOKYO EAST END

The Japanese bar-maid has all the influence that her counterpart has in the West. Her face is sufficient to make every passer-by imagine he is thirsty; and when she proposes to serve him, he never refuses; and in the end he foots the bill. The pretty maid can make even the roughest customer feel for the moment that he is a gentleman and she a fair lady come to do him honour. Who could refuse to accept so delicate a favour from such dainty hands, and under the light of such winning smiles. But once the wine is finished and the money is paid, the relationship is at an end. Another customer by this time is waiting; and the last having had his turn of conversing with beauty, must be content till thirsty again. Back he will likely come next day, and drink another glass to the health of a fair face; and then be off again satisfied for other day. And so it goes on from day to day, the pretty face winning most, or much, of the shop's custom.

These poor quarters of Tokyo have a distinction lifting them above similar sections of the great cities of the West; they are not slums. Poor and dirty they are for the most part; but dens of vice find here no more fertile soil than in any other part of the city. The poor like to be together; and these are just amalgamated villages of the poor. The district where the East End lies is that part of Tokyo known as Honjo. It is a wide low plain, subject to flood in times of torrential rain. Here the more penurious of the city labourers find cheap rents and ready accommodation; and now with the growth of rapid transit all over the city, they can go any distance to their daily toil and get back at a reasonable hour in the evening, the return ticket costing only 5 *sen*, 2½ cents or 1¼d.



SOME JAPANESE ANECDOTES

By "ARIEL"

1.—Japanese Economy

IN the old Kamakura period there lived a famous *samurai* named Aoto Saemon Fujitsuna, who also distinguished for his wit and widsom. One night when he chanced to be crossing a bridge he lost ten cash in the stream; so he hired some men and paid them fifty cash for finding the money. Some one laughed at him for this, and said to Aoto: "If you pay fifty cash to find ten do you not lose forty? Surely you are penny wise and pound foolish, are you not?" Aoto replied that had he left the ten cash in the river it would have meant ten cash lost forever to the Empire, but by having them picked up, although he paid fifty cash for the work, both sums would be put into circulation, and therefore the economy of the nation suffered no loss. This has been regarded by many Japanese as an example of true economy. It is an attitude that may explain certain mystrious movements in Japanese finance. It is certainly pariotic.

2.—Ikkyu's Catechism

Once when the famous priest, Ikku, went to visit the Kashima shrine in the province of Hitachi, a big six-foot mountain hermit suddenly stepped out from a clump of trees along the way; and bluntly put to him the question: "What is Buddhism?" The priest was somewhat taken aback at first, but he at last calmly replied: "It is in my *heart*." At this the hermit immediately drew his sword, and was about to cut him asunder, saying as the weapon flashed on high, "Then I'll split you open and see," when the priest put his palms together and began to recite in a low voice the following poem: "The mountain cherry of Yoshino blooms in the spring time, but if you cut it open to find the blossom, where will it be?" When the hermit heard this, he was so deeply impressed that he blushed with shame, and quickly disappeared into the forest.

3.—Religious Meditation

In a certain Buddhist temple one night four priests agreed to have a solemn period of religious mediatation, during which profound silence was to be maintained by all, including the boy who was there to attend to the light. As the meditation went on the light began to go out, and as the boy appeared to pay no attention to it, one of the priests got very anxious and wanted to remind the boy of his duty, but could not without breaking the rule of silence. Being unable to hold in langer, he at last said: "Boy, don't you see the light needs attention?" Then the priest beside him, much annoyed that his comrade should thus break the regulation, remonstrated: "Don't you know you must not speak during mediation?" Thereupon the old priest sitting next them said: "See here;

if you two men go on this way I cannot continue my meditation." Then the last one, much satisfied with himself, said "Well, I am the only one who has not spoken."

4.—Second Hand Cakes

In a certain street in Yedo in ancient times there was a *ronin* who kept a second hand furniture shop. Finding that his business did not prosper very well, he divided the shop into two, and sold cakes and confectionary on one side. Outside over the door he placed a sign to the effect that he kept a second hand shop. One day a customer dropped in, and after looking around at the old furniture, he went over to the side where the cakes were on sale, and priced some of them. "These are a *sen* a priece," said the *ronin*. "Is'nt that rather dear?" said the customer. I thought you would say five for a *sen*." "You have never bought such cakes as these at that price anywhere," replied the *ronin*. "Of that I am quite sure."

"But," interrupted the customer, "I can buy cakes for the price you name at any shop. I thought by coming to a second hand store I could get them cheaper, but if the price is just the same as at other shops, why I gain nothing by coming here."

5.—An Interpreter

In the far off days of old Japan a certain retainer wanted to make a unique present to his *daimyo*, so he secured some Chinese sparrows; but the number being insufficient, he added one Japanese bird to make the gift complete. The *daimyo* was much pleased with the gift; and after admiring the birds and making many appreciative remarks about them, he said finally, "I notice one is a Japanese sparrow."

"Yes, of course, " said the man; "all the birds are foreigners, so I had to put in one as interpreter."

6.—A True Ronin

There was once a man who claimed to be a famous *ronin*, but when people doubted it, he declared that it was really so, and that he was the grandson of a man who was younger brother of the famous priest Kobo Daishi and a brave vassal of the famous warrior Kusunoki Masashige, and that afterwards he was promoted to the position of a *daimyo* on recommendation of the Taiko Hideyoshi. One day some one heard him talking like this and remarked to him that there must be some discrepancy, as there was a space of some centuries between Kobc Daishi and Kusunoki Masashige, and also a considerable time between the latter and the great Hideyoshi. "O yes," replied the man; "that mistake makes me a *ronin*."

7.—A Gentleman

Two beggars were one day resting in the sun by a river side when the fire-bells began to ring. One of them aroused himself instantly, and cried out to the other: "Fire, fire; don't you hear?"

The other dozed on, and smiling said to his companion, "What are you making so much ado about? You have nothing to lose."

"I know that, " said the other, "but the least I could do was to act like a gentleman."

A Human Shield

Among those that took part in the memorable investment of Port Arthur during the war with Russia was a first-class private named Kondo from the village of Inouchidani, Miyoshi-gori, Tokushima-ken. The summer of 1904 was extremely hot and dry; and in the blistering heat of the hillsides the men fought day after day, under a deadly hail of bullets and projectiles from the Russian forts. On the 4th day of July the men were sorely tried by the scorching heat of the merciless sun, and the still hotter fire from the enemy's guns. The captain of the regiment was a man named Nakamura. He led his men bravely through the trying hours of heat and war; and at last his throat was parched and his tongue sore with labour and strife. Out in front of his men he stood, giving the necessary orders and directions, a rain of bullets pouring down all about him. His voice was now so hoarse that the men could hardly hear him, but he toiled on, never stopping even to replenish his water-bottle. Private Kondo, seeing the distress of their leader, stepped out of the ranks, stood in front of the officer and said: "Here; have a drink! I will shield you while you quench your thirst!" As he spoke, he placed himself in front of the Captain, where the bullets were flying thick and fast. Just at that moment there was a terrific crash, and a fragment of exploding shell struck Kondo on the side of the head, penetrating his skull and covering his face with blood. Yet undaunted, he stood his ground in front of his captain, holding the bottle for him to drink. Then he fell to the ground never to rise. His last words were: "How is the captain? Is he all right?" And when assured that the officer was still safe, he fell back satisfied, whispering: "Then I die, a substitute for a my captain." In a few moments he expired. Here is an example of a spirit and courage probably unsurpassed in the annals of war. This is the spirit that brought Japan laurels on the plains of Manchuria and won the triumphs of the navy in the battles of Tsushima and the Yellow Sea.

OLD AGE

Hana sasou
Arashi no niwa no
Yuki narade
Furiyuku mono wa
Waga mi nari keri!

⁂

This snow is not from blossoms white,
Wind-scattered, here and there,
That whiten all my garden paths
And leave the branches bare;
'Tis age that snows my hair!

By A Prime Minister (10th Century)
Tran. By W. N. Porter.

Around the Hibachi

KARASUBA

(Crow's Feather)

A NŌ DRAMA

By "ARIEL"

A LONG time ago, in the reign of the Emperor Bitatsu!it was in fact, a message came by letter from the king of Korea, addressed to His Majesty of Japan. It was a strange letter, in manner as in content; for it was written in black ink on quills of a crow's feathers, and being consequently almost illegible, three days were occupied in trying to decipher the meaning.

Sorely puzzled, the Court was at a loss what to do, when some high official hit upon the plan of issuing a proclamation offering a prize to any who should interpret the missive.

There lived at that time a certain man named Oshinni; and one day he presented himself at the Imperial Court professing to be an interpreter of strange writing. "Oshinni is my name," he intimated. "I hear that a letter has been received by our Emperor from the kingdom of Morokoshi (China), written on a crow's feathers. This I fain would inform you is but a riddle to try the wisdom of the Japanese. Our country has long been reputed the land of the gods. That any foreigner should thus dare to approach our Soveregin is the height of blasphemy and presumption. In relation thereto I have ventured to present myself to lay my views before His Majesty.

"And what, I pray, may be the nature of the report you wish to lay before the Emperor?" inquired one of the officials.

"I have devised a means of deciphering the meaning of the letter," Oshinni explained.

"Ah, that's good," responded the official, much pleased. "Come into the Court yard."

Oshinni was taken in and in due time presented to his Majesty. The Emperor was delighted to hear of the prospects of getting at the meaning of the missive, and summoned all his councillors and officials to hear the results. The Court sat in solemn silence and paid undivided attention to the words of the interpreter. Oshinni began: "To bring out the writing legibly the feathers must be placed in a basket and steamed; and after that take each quill separately and press it against a piece of white silk, and the impression made will be legible."

The practicability of the suggestion at once appealed to the Court and expression of satisfaction were seen all faces. The feathers were treated to the process he had advised. And lo, the result was as he had predicted: the sentences came out distinct and clear to the eye, the whole forming a continued narrative. The letter was read and an answer immediately despatched to the king of China.

The Chinese Court was deeply impressed at the ingenuity and wisdom of the Japanese in deciphering the contents of the strange letter so promptly, and their estimation of the people of the land of the gods was much raised thereby, and the Japanese began to be held in awe.

The Emperor of Japan was much impressed by the wisdom of Oshinni, and appointed him chief of the scholars attached to the Imperial Court. To him was henceforth entrusted all matters pertaining to education. With profound appreciation Oshinni accepted the honour thus bestowed by Imperial favour. He proved a valuable addition to the number of clever men connected with the Court, and often gave pleasure to the Imperial Household by retailing stories of previous attempts that had been made by foreigners to puzzle the officers of the Imperial Court.

"Our country," said he, "small as it is, has for its guardian deity the great Sun-Goddess and her descendants; and is a divine land with a long line of heaven-descended rulers; and all that foreigners can get by presuming to test the wisdom of our Court by such methods as we have seen, is no more than a man could get by looking into Heaven through a pipe-stem. It is no more truly illustrative of the real greatness of our Imperial family than the music one could get out of a temple bell by hitting it with a lamp-wick, would be indicative of the great bell. However, the Chinese and Koreans have more than once attempted this sort of thing; and if it be any satisfaction to them it can perhaps do us no harm.

"Once they sent us a precious stone of seven facets and a curving hole all through it; and proposed that we discover how to put string through it. For a time the officials were at a loss just what to do. But there happened to be a certain general, a man famous in war, at the Imperial Court; and as soon as he heard of the incident, he said that he was convinced that the puzzle could be solved, yes, even by school children. The gem was brought to him and he inspected it carefully. Then he asked someone to bring him a piece of silk thread, and also to capture a small ant and fetch it too. This was done; and the officer then fastened the silk thread to one of the ant's legs and put the insect into the hole in the precious stone, while at the other side of the hole he put a taste of honey. The little ant at once entered the hole, and led by the scent of the honey negotiated all its mysterious windings and came out on the opposite side with the thread attached to its leg.

"And this was not the only time these foreigners tried to take a rise out of us," Oshinni went on to relate. "Once they sent us a rod made of pure white wood about two feet long, round and smooth; and the puzzle they propounded was that we should tell which was the outer and wich was the inner side of the tree, suggesting that we mark the sides accordingly. Well, as soon as the aforesaid general heard of this proposal, he at once made naught of it, saying that even a carpenter could solve such a question. So he took the round stick to the river, laid it in the water and let it be for a moment. The stick at first rolled one way and then the other; and then when it came to a balance, the side that remained permanently upward he marked as the outer side. The piece of wood was thus returned to the Chinese Court, the officials of which were astounded at what seemed a very simple matter to a soldier of Japan.

"Nor was this all," continued Oshinni; "another time they sent us a poet; but in the ensuing contest in poesy he was discomfitted by the Muse of Japan. Then they sent their army and navy, but by the mercy of the gods a violent wind arose and assisted our troops and ships in driving them off and sending them to hopeless shipwreck. No; it is impossible! No foreigners have ever been able to beat Japan. A rare land indeed this; and an invincible!"

The speech of Oshinni much pleased the Court and especially the Imperial ear; and he was made the happy recipient of a present of wine in an Imperial goblet.

On draining the goblet Oshinni felt better; and on the suggestion of the Court favoured the company with a song to which he danced:

O strange missive written
On feathers of a crow,
Presented us and read,
You remain to us a sign
Of felicity eternal!

In spring the happy crows
Prance in love triumphant
Under flowery branches:
In summer baby crows
Hop in the cool shade;
In autumn dark, coy crows
Sadly cry of passing time;
In winter mountain crows
Wash themselves in snow;
All of them are crows
Of the sunrise land.
Long may He reign,
The Lord who rules over us!

BOYHOOD DAYS

Tare wo kamo
Shiru hito ni sen
Takasago no
Matsu mo mukashi no
Tomo naranaku ni!

⁂

Gone are my old familiar friends,
The men I used to know;
Yet still on Takasago beach
The same old pine trees grow,
That I knew long ago!

Fujiwara-no-Okikaze (Tenth Century)
Tran. By W. N. Porter.

UNBLUSHING MONGOLOIDS

By AIZAN YAMAJI

THE Japanese in America are accused of being Mongols, and, as such, are not wanted. This means that to be born of Mongol parents or to have the timerity to claim Mongoloid extraction is to be barred from intercourse with the American people. Surely such a theory is stultifying and self-condemnatory. The mere statement of it is sufficient to show how untenable it is. Indeed we in the Orient can believe the American people support such a theory only on the score that they never give the subject a thought. If it were only a theory it would not so much matter; but when it comes to be a practice also, and means that people of Mongoloid origin are banned from the possibility of naturalization in the United States, it becomes an example of racial discrimination that modern internationalism, not to say anything of Christianity, will find it hard to justify. The American people want the friendship of China and Japan; that is their constant affirmation, and we are bound to take them at their word, as sincere; and yet they are not ready, in this respect, at least, to concede Orientals the same rights and privileges that are enjoyed by Europeans.

Those Japanese who visited the United States last year for the purpose of finding out more definitely just what were the main American objections to oriental immigration in that country, came back with various explanations of the difficulty, none of which appealed very strongly to the Japanese mind. The settlers were accused of conforming to American habits and customs in the early stages of immigration but of having abandoned this policy with the increasing influx of their nationals in California. A further objection was that the Japanese are even so exclusive as to want to have their own schools, as they do not want to have their children brought up with white children in American schools. All this is regarded as opposed to assimilation and condemned by Americans. They say it is the beginning of the establishment of a state within the state, and the germ of future trouble.

Now if this reasoning may be applied to Orientals in America it man with equal justice be applied to Occidentals in Japan. In this country the strangers from western countries live to themselves; they do not mix much with the people of the country, and they do not assimilate at all. They have, moreover, their own schools, and do not send their children to Japanese institutions. Yet no Japanese ever dreams of regarding their habits in this respect as in any way inimical to the interests of the country. We never think of blaming an Englishman or an American because he does not want to become a Japanese. He may dress as he pleases, eat what he likes, bring up his children according to his own way, and live in any style that suits him; and we Japanese do not question his right to do so; nor do we ever regard his tastes as in any way to be regretted or resented. It seems to us, therefore, utterly beyond comprehension that all Japanese in America are expected to live just like Americans and even to become Americans before they can be made welcome as residents of the country. It appears to us as nothing but the most elemental justice that our nationals in the United States should have the same freedom as Americans in Japan. Surely people who are honest, diligent and law-abiding ought to enjoy freedom in matters of taste and habit! Can true freedom be said to obatin in a country where such is forbidden? If personal habits and national customs are contrary to the good of America, then they should be forbidden by law, so that we may know what to do and what not to do, in order to have the right to live in the United States. But if it be contended that the Occidentals should be premitted their own customs in Japan and the Japanese forbidden theirs in America, what are we to say? This attitude means that Americans regard Japanese civilization as bad, and their own, good. Of course the Japanese cannot be expected to acquiesce in so prejudiced an attitude. Indeed we doubt whether Americans would venture to advance so untenable an argument if Japan were strong enough to urge an effective protest against it. But the people of America know as well as we, that real justice does not depend on force: it depends on its own inherent law of right; and whether we can forcibly protest against the discrimination or not, such injustice cannot for long obtain the approval of an enlightened world. The day will come when white men will be as much ashamed of ever having supported it, as they are now of ever having lent approval to slavery.

What makes the difficulty worse is that a great many Japanese cannot believe that the arguments advanced by Americans are sincere, since such arguments seem to us so illogical and unfounded; and therefore our people are tempted to belive that these lame arguments are simply trumped up to hide the real cause of the American objection, which many of us believe to be simply race-prejudice: or dislike of orientals. The question then is whether Japanese are excluded because they do not assimilate, or is it because they are Japanese? There are some of us who doubt whether the Japanese would be treated any better even though they were fully westernized and in every way conformed to the manners and habits of the West. This reduces the difficulty to a mere, mean colour question. In other words, we are unblushing Mongoloids and must suffer accordingly!

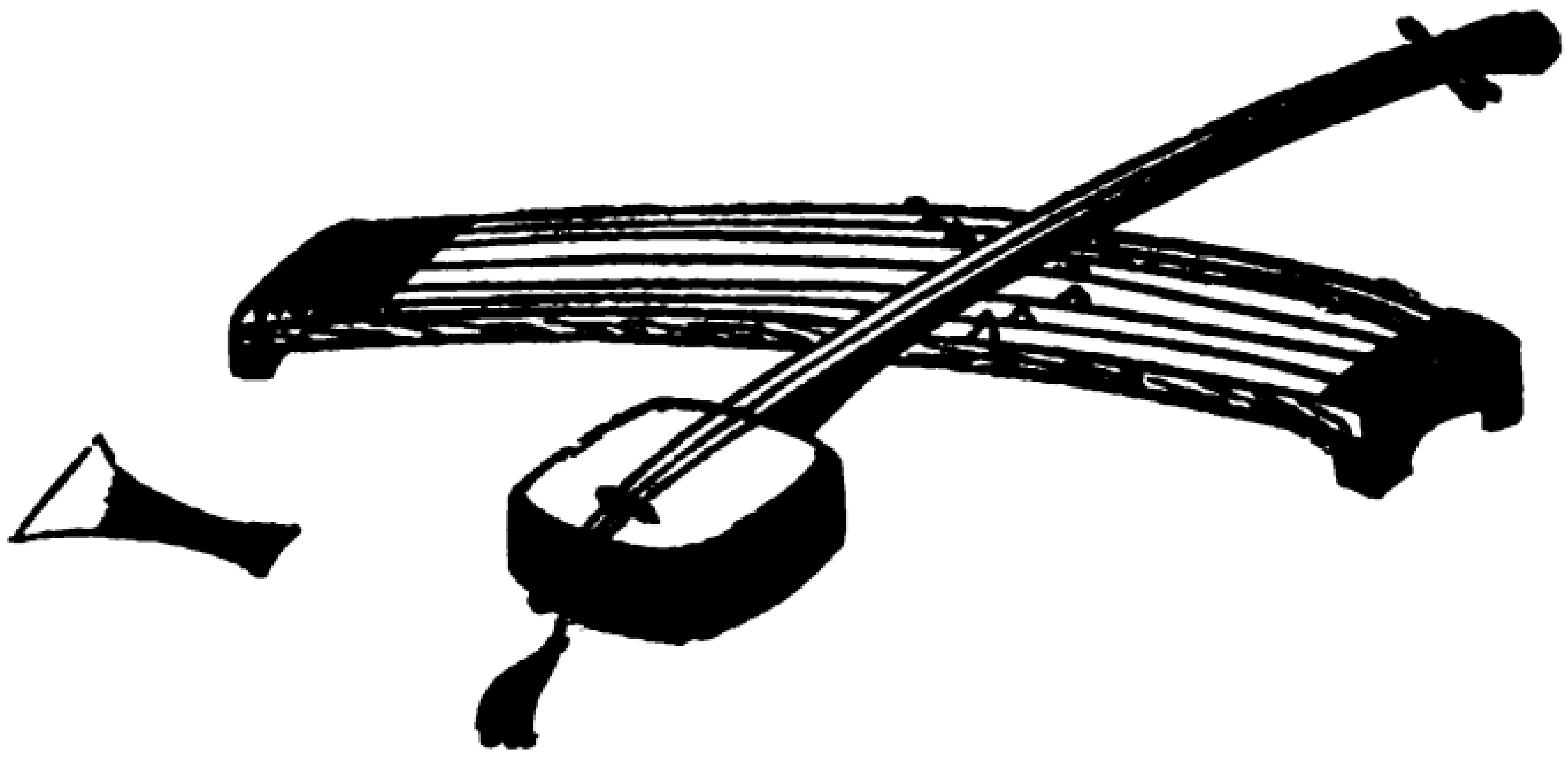
Americans may be willing to let it go at that, and say, well then, it cannot be helped; but we Japanese are not so easily made to acquiesce in humiliation; for while it means a case of "no use in crying over spilt milk," to Americans, it means to the Japanese the very unpleasant fact that the difficulty is one that can never be solved save by a trial of strength. We do not want to believe this; but the west is every day forcing it home upon us more and more. Who is there that can deny that if Japan were strong enough to force an open door in America, it would be opened? It is a pity if civilization has not yet advanced beyond that primitive stage where justice is yielded only in the face of force. The one unanswerable argument is just the one America cannot advance: namely, overcrowded population. There is plenty of room in America for many more millions than at present live there; while Japan is densely populated and must find an outlet for her surplus people. It must inevitably be the law of heaven and earth that under such circumstances the congested populations should flow out in the direction of the more sparsely settled regions. No barrier of race or prejudice can be sufficient to interfere with or counteract this, the primal law of nature and population. All this is very true, and in the nature of things *must* be so; but if people are not sufficiently advanced to recognize it, what is to be done? *It is, I repeat, most unplesant that we should* have to face a situation that means we shall not be treated *justly until we are as strong as those who deny us justice.* It was America who opened Japan to herself and the wide world; but she opened up Japan only because she was strong enough to do so. Had the fleet of Commodore Perry been inferior to that of Japan, he could not have opened Japan to the admission of foreigners. Does it now mean that, in spite of the invitation of the American Commodore, Japan is now to be forbidden freedom in the United States unless she can show sufficient force to demand it? This is a question for America, and not Japan, to answer.

It cannot be denied that there are some Japanese who take themselves at the American estimate, and humiliate themselves by acquiescing in their alledged inferiority, always assuming that the white must necessarily be superior to the yellow races. But, I strongly doubt whether any such are to be regarded as typical Japanese. I suspect that such Japanese are to be found for the most part among those Christian preachers who have studied abroad at the expense of American pockets and are therefore disposed to be dependent on American opinion. The average Japanese has no use for a man who thinks that nothing is good save what is of western origin. The Japanese would be poor indeed if they had through all the centuries of civilization attained unto no virtue worth preservation. Once when I visited a certain Japanese consulate, one of the westernized officials in attendance there had the impertinence, when receiving my visiting card, to write my name in English beside the usual Japanese ideographs on the card, in order to hand it to a Japanese consul who of course understood how to read Japanese. This hopelessly worshipping attitude toward everything western makes a real Japanese nauseous. It represents a muddle- headedness incapable of independent judgement as to the difference between justice and injustice, good and evil. I presonally yield to none in my admiration of all that is good and admirable in western civilization; but Heaven save me from the folly of indifference to all that is good in my own civilization. The American attitude of expecting a Japanese to abandon his own in order to enjoy western civilization is neither reasonable nor scientific; for goodness is independent of race and colour; and scientifically every nation may be expected to contribute something enduring to the sum total of human achievement. When the history of the human race is understood, the quota contributed by Japan will not be found to have been small. Not least among the contribution from Japan will be to convince the white races that the yellow are in no way inferior; and that among the yellow the Mongoloids are second to none. I have sufficient faith in my race to believe that Japan will be able to do more than almost any other nation to show the world the inherent equality of all great races, and thus promote the brotherhood of man.

What the world is apt to overloook is that there can be no hard a fast line drawn between races, and that comparatively speaking every race has its own virtues without which it and the world be the poorer. To ask whether the Mongoloid races are superior to the white races is as inept as to ask whether a duck is superior to a crane? A duck's legs are short and it can swim well, while a crane's are long and it can wade well; and that is about all there is to it. But really any undue attention to comparing the two is foolish. Each has its own place to fill in the economy of nature, just as each race has; and the wise man will permit each to fill the most useful place it can. There is no doubt that Mongolian civilization is older than occidental civilization; in fact we were a civilized people, using procelain drinking cups and clad in silks when the ancestors of the western peoples were roaming the forests as painted savages clad in skins of wild beasts. Had it happened the other way, no doubt occidental people would have used it as one more argument against our being sufficiently advanced for assimilation with them; but as it happens to be in our favour, they are prudently silent in reference to it. From the point of view of evolution, western races are not yet sufficiently advanced for our assimilation with them; and this may be the reason why we are accused of failing to assimilate. In this queer world it not infrequently happens that the inferior thinks itself superior to its supeirors. Which of us have made the mistake in this case I will not now pause to argue. But that we are older than those who demand our assimilation with them, no one can deny; and it should be admitted that we have some ground for maintaining that we have some things good and deserving of permanence.

Our Mongolian ancestors were among the greatest and most powerful people of the ancient world. They subdued most of the nations around them and pushed their power far into the west itself. On what was regarded as a bleak and barren waste they established one of the most illustrious empires in recorded time, and the world itself was proud to yield them deference. India, Java and the islands of the Pacific paid them tribute. They, like their posterity, were a hardy race over whom climate had no power. The white races are limited to certain climes and latitudes; but the Mongoloid races can live anywhere that man has been found. Superiority to time and circumstance is surely a superiority not to be despised. Or is it a case where colour bars title to superiority? The hardiest of the Russian tribes are all of Mongolian descent; as Napoleon remarked: "They are Tartars under the skin." Send the Mongolian to any corner of the earth, and he will establish a government and create a civilization.

Some have tried to discredit us as mere imitators without much capacity for original genius and high creation. The argument is not so intelligent as to some it may sound. Because one individual has a genius for creation and another for intuitive imitation they cannot be compared adversely. Western civilization is an imitation of Greek and Roman civilization; but that is no reason to condemn either the civilization or the people. All western civilization came originally from Phoenicia and Egypt and perhaps from further East. All true civilization is but an accumulation of human knowledge, instinct and achievement. In appraising it we must not be thrown oft the track by references to qualities of genius orginal or imitative. Both qualities obtain among all peoples the world over. If a man is going to learn to write it is futile to discuss how far he posseses creative or imitative powers. All civilization is acquired by imitation, just as penmanship or language is. The white races may have a genius for invention, but the yellow races have genius for application; and both are necessary to a progressive world. In the Russo-Japanese war we showed all the world our brilliant powers of adaptation, applying equally well our own methods and those of western countries to execute our ends and save our country. Nor shall Japan be less skiful in the battle of life and national progress. We have a right to be treated by other nations with the same cordiality and justice that we extend to them. We have no desire to restrict the free movement of foreigners in Japan, and we claim the same freedom in foreign countries. If any other nation has any point in which it can show its supperiority to us, we are the first to grasp and appropriate it; but we draw the line at any demand that we must cease to be Japanese before we can have free intercourse with western countries, that we must denationalize ourselves before we can assimilate harmoniously with other peoples.



CURRENT JAPANESE THOUGHT

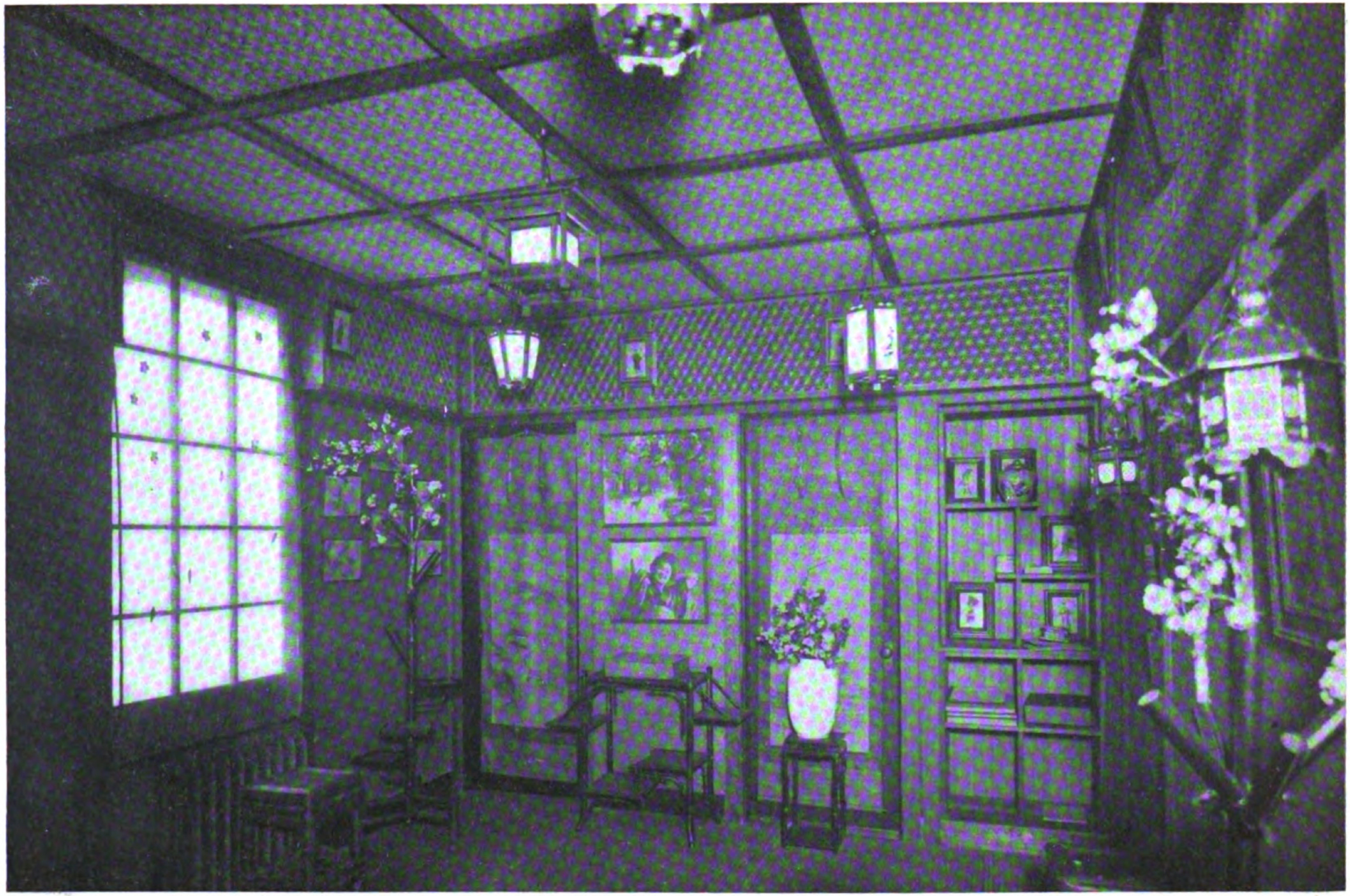
By THE EDITOR

Japan's New Exchange Professor

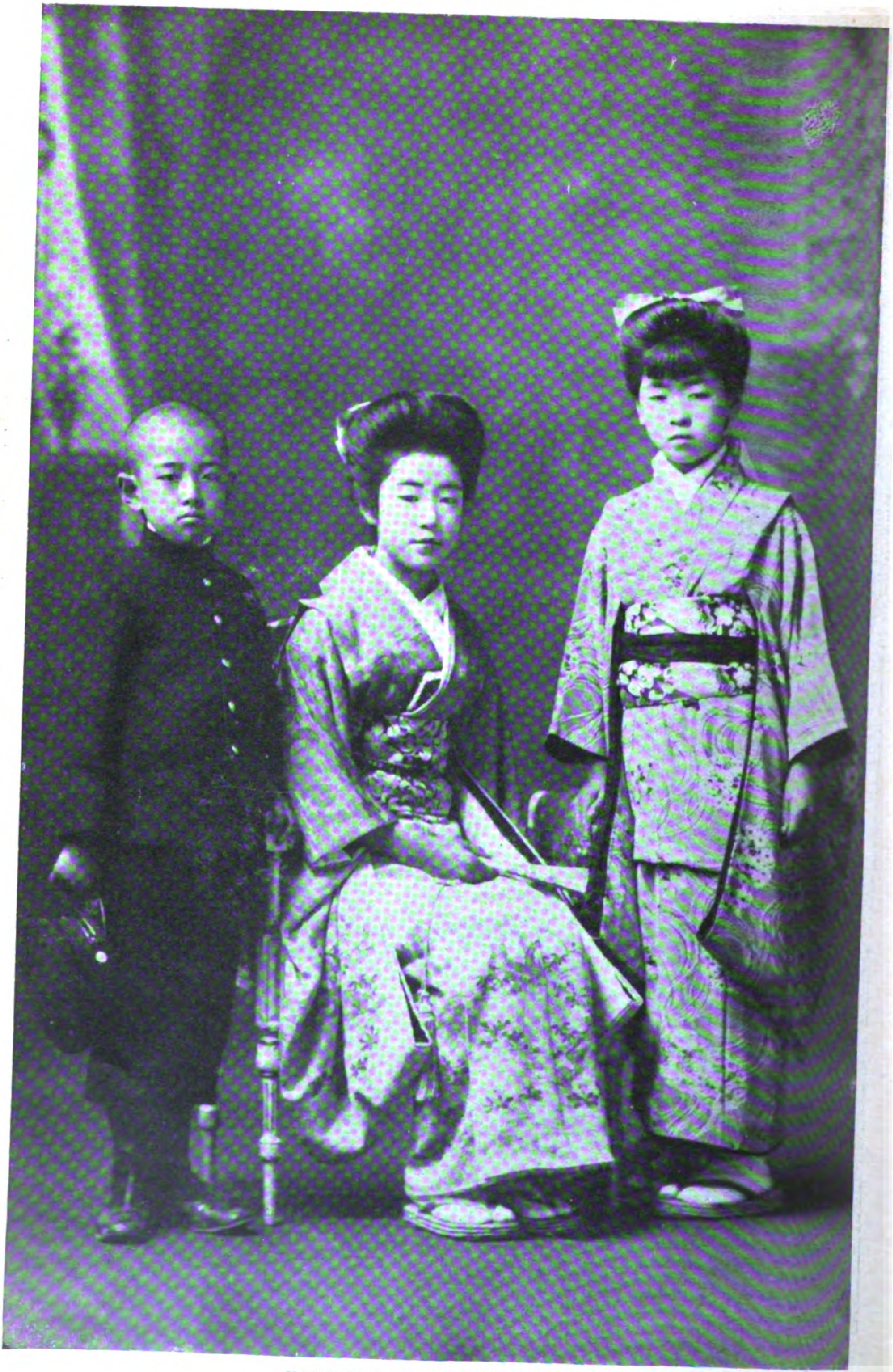
Some time ago Japan despatched Dr. Sato, president of the Sapporo Agricaltural College, as her next exchange professor to the United States. The object of these exchange professorships, as most people know, is to promote a better understanding between the Japanese and the American people. Whether they will be able to counteract the poison being daily circulated by the yellow press is a question that much concerns all interested in better relations between the East and the West. The first professor from Japan was Dr. Inazo Nitobe, who had a warm reception in the United States; and his visit was returned last winter by Dr. Hamilton Wright Mabie, who delivered a course of illuminating lectures on American ideals and life in various universities of Japan. That the highest officialdom in Japan is interested in the object of the exchange professorship system is seen in the fact that before his departure for America, Dr. Sato was the receipient of numerous farewell dinners by the various departments of the Imperial Government, including banquets by the Minister of Foreign Affairs and the Minister of Education. Dr. Sato is one of the most accomplished of Japanese gentlemen, as well as a foremost scholar of the nation; and we have no doubt that he will meet in America the same appreciative welcome that was accorded his predecessor. Judging from what one sees in the American press and from what one hears on this side of the Pacific there prevails a vast amount of misunderstanding as to the respective policies of the two countries toward each other. No one likes to be misunderstood; and when nations find themselves in such a predicament it is the bounden duty of all to assist in removing the misunderstanding. We are sorry to note that some of the newspapers do not realize this moral responsiblity and steadily persist in a course calculated to make confusion worse confunded. As a further effort toward promoting enlightenment on international relations some of the Christian churches in Japan have sent the Rev. Kakichi Tsunajima, who will deliver a series of addresses among the various Japanese communities in California and elsewhere, and assist in promoting a mutual understanding. We earnestly endorse the aims of these two representatives of Japan, and hope that the results of their visit to America will be mutually satisfactory to both nations.

Experiments in Wireless Telephony

Japan's experiments in wireless telephony have been of such extraordinary interest that the world should know more about them. The Japanese wireless telephone is an instrument of native invention, and is probably more efficient than anything of the kind used in occidental countries. Most of the experiments leading up to the final achievement were the work of two electrical engineers, Messrs. Kitamura and Torikata, of the Department of Communications. The inventors took out their patent in June, 1912, and the instrument has been well improved on by them since then. Some of the most interesting experiments in connection with the practical use of the wireless telephone have been in communicating with ships. As the various steamship companies offered to defray the necessary expenses of experimentation the government at once set up wirless telephone stations at such points as Yokohama, Kobe and Moji, as well as Osaka and Nagasaki. At first messages over short distances were more or less mixed with irrelevant noises and were unintelligible.



JAPANESE ROOM, RESIDENCE OF J. HUSTON ESQ. PHILADELPHIA



FAMILY OF COUNT ITAGAKI

Communications over a greater distance were less disturbed by extraneous sounds, but were so low as to require a very experienced ear to understand them. In speaking through the wireless telephone one speaker must not make any effort at reply until the other is quite finished. The electric power used for the wireless telephone is, of course, much greater than in the ordinary instrument. The current can be obtained from a street car line or a lighting station, at convenience. The distance at which conversation is possible depends on the degree of electric power used. It makes a great difference whether communication is over land or over sea. In the latter case effective communication is in proportion to the square of the height of the attenae, but the ratio for land communication has not yet been ascertained. In a recent experiment over sea the power used was *0.1 kilowatt.* The ship's attenae were about 70 feet high and those on shore anywhere between 80 and 200 feet. With attenae of 100 feet on shore and using the degree of power last named communiciation at 5 knots was easy. With the same force and a pole 150 feet high communication with a ship 23 knots off was successful. With the same force and attenae 200 feet high 33 knots could be negotiated. The S. S. *Shinyo Maru* entering Yokohama harbour, at a distance of 8 knots away could be heard distinctly at nine feet from the telephone receiver in the Yokohama office. A difficulty is that there is no system of calls yet invented; so that one has to remain constantly at the telephone if he wishes not to miss a call. The Japanese have been experimenting on this also, and it is believed that in time a signal something like that used in telegraphy will be perfected.

Taisho Exhibition The Taisho Exhibition, which will open at Uyeno Park, Tokyo, on the 20th of March and close on the 31st of July, is attracting increasing attention throughout the Empire and the Far East generally, and will no doubt be one of the crowing features of the Coronation year. In the magnificience of its scope and the perfection and comprehensiveness of its arrangements and content it will be the best ever attempted in Japan; and its opening will mark a new era in attractively comparing Japanese achievements in art and industry with the ideas and methods of the west. The Taisho Exhibition will not only be adequately representative of Japan in all her lines of progress, including her colonies, Formosa, Korea and Saghalien, but will also embrace typical exhibits from some of the leading nations of the West, as the United States, Great Britain, France and Germany have also applied for space. The exhibition is intended to reveal not only the present attainments of Japan in material progress, but her ideals for the future. In accord with the name, Taisho, it will be a fitting example of what the reign of the new Emperor is to be; and His Majesty has already made a handsome personal contribution to the expenses of the exhibition. A special feature of the Taisho Exhibition will be some beautiful example of landscape gardening, something that foreigners cannot see in perfection outside of Japan, and even in Japan not outside of private gardens to which it is very difficult to obtain admittance. Consistently with Japanese genius the exhibition will largely partake of the nature of a fête, and every form of entertainment will be provided for the throngs expected to attend. Already the beautiful and appropriate buildings of the exhibition are nearing completion; and Baron Sakatani, the able and enterprising Mayor of Tokyo, is taking the lead in directing all the appointments, so as to have everything in perfect readiness when the opening day arrives.

Nippon Yusen Kaisha This popular lineis augmenting its fleet by five large steamers—two of 10,500 tons and three of 12,000 tons—which are to replace the smaller steamers running on the fortnightly European service from London and Marseilles to Ceylon, Straits, China, and Japan. The first two steamers namely, the *Katori Maru* (triple-screw) and *Kashima Maru* (twin-screw), now on their maiden voyages from Japan, sailed from London on Jan. 3 and 31 respectively. They are

510 ft. in length 61 ft. in breadth and 36.6 ft. in depth. They have a gross tonnage of 10,550, a displacement of 19,200 tons, a speed of 17 knots, and are classed 100 A 1 at Lloyd's. The steamers have been specially designed for the company's mail and passenger service, and contain magnificent accommodation for 112 first-class and 56 second-class passengers. This is situated on three decks, there being a number of single-berth cabins in the first-class and rooms *en suite*, while most of the second-class cabins, which are aft, contain two berths. An artistically furnished drawing-room is situated on the promenade deck, while a beautifully fitted dining saloon, containing tables of various sizes to meet passengers' requirements, is on the bridge deck. On the main deck is a large play-room for children. A feature of these vessels is the beautiful decoration and panel work. Everything that could conduce to the safety and comfort of passengers has been provided for in their construction.

Japanese Finance. Mr. Kengo Mori, Japanese Financial Commissioner in Europe, in discussing the present state of Japanese finance, is reported to have said that the present financial strength of Japan is due to two factors; first, a surplus of £9,400,000 in the accounts for the year 1912-13, and, second, the economies brought about by the administrative reform of the present Cabinet in the actual operation of the Budget for this year. Of the surplus above mentioned a sum of £3,400,000 has been already set aside for supplementary items of the Budget for the present year, thus leaving a balance of £6,000,000 available for the financial year 1914-15. The existence of this surplus is to be attributed to the purely natural increase in revenue brought about by the general prosperity of the country.

The administrative reforms have already effected a reduction of £6,600,000 in expenditure, the greater portion of which will be of a permanent nature. In this case we have an actual saving of £3,900,000, available for this year. The result of all this saving is that at the end of the year the Government will have a free balance of £7,500,000 available for next year's budget. Beyond this, however, our administrative reform scheme will effect a saving of £4,300,000 for 1914-15, and the estimated natural increase in the reserve for next year will be £1,200,000. Thus the Minister of Finance will have a balance of £13,000,000 at his disposal when framing sih new budget. The details of this budget have not yet been settled, but it is certain that the Sinking Fund, £1,000,000 of which goes to foreign bondholders, will be maintained. He added that the second purchase of four and a half per cent. bonds for this year will be made next month.

Turning to Japanese trade, the Finance Commissioner referred to the pessimistic views expressed in various quarters, and said:—There is no ground for pessimism, as everything shows that trade and general prosperity are steadily increasing. The rice crop has been good; it has been an excellent year for the silk industry, and there has been a big increase in the tonnage of freights of the railways. The tonnage of ships, too, in a period of eight months, has shown a greater increase than in any brevious twelve months. There is an enormous increase in the volume of foreign trade. Though the excess of the import over the export for the year will not be much less than that of last year, it should be noted that by far the greatest portion of the import is raw material and machinery. The export to China has been steadily growing, and the increase of this year up to September is by 50 per cent. The one unsatisfactory feature of the financial situation is the big rate of interest and low prices of securities prevailing during the latter part of this year. But this is chiefly owing to the present state of the money market all over the world, and partly to the great industrial activity, calling for increased capital, during the previous year. As the world's money market now seems to have been at its worst I see no reason why Japan should not expect better times with the new year.

Panama Canal and Japan That Japan expects to benefit greatly in a commercial sense from the opening of the Panama

Canal goes without saying. As years go on, she expects to occupy an increasingly important place in the western markets, and hence a greater position in the world's commerce. Manufacturing is steadily developing in the industrial centres of Japan, and the Empire easily can supply additional world markets. Increased exports mean increased gold supplies and gold is the metal Japan needs to build up and strengthen herself at home, and to care for the growing wants of an increasing population that is already sixty millions.

The population is augmenting regularly at the rate of six hundred thousand a year. Many of these people will find homes in Chosen, some will go to Manchuria and some to Formosa, and still many others will find employment in the growing factories of the empire. The Panama Canal looms up as a welcome solution of Japan's economic problem. It promises increased markets, and it will carry to South America great numbers of Japanese, who are unable to find the means of livelihood at home.

An exhaustive study of the effects of the Panama Canal on Japanese maritime commerce, both for the present and the future, has just been completed by the Ministry of Commerce. The Department's experts figure that a 50 per cent. economy will be made by shipping direct to New York by steamer instead of sending it across the continent by rail from the Pacific Coast. It is unlikely, however, that any change will be made in the manner of shipping raw silk, of which the exports to the United States amounted $57,000,000 last year, as on account of interest charges merchants will desire their payments as quickly as possible. At the same time the lower cost of freight will enable Japan to import from the United States more raw cotton, machinery and locomotives.

Another important benefit to Japan will be that of permitting her to send direct to Brazil, and later possibly to other countries, Japanese emigrants who are expected to go to South America in increasingly large numbers. Five thousand labourers were sent to Brazil last year—three thousand were transported this spring, and an additional three or four thousand departed during the month of September—all to labour in the coffee fields of Brazil. The steamers carrying these emigrants now pass by way of the Suez Canal. They will go by Panama as soon as the new waterway is opened.

The Japanese Government is now considering the question of increased subsidies for Japanese steamship lines, which would permit the building of additional steamers for the Panama route. The three great Japanese companies are the Toko Kisen Kaisha, the Nippon Yusen Kaisha and the Osaka Shosen Kaisha. All of these concerns are now building additional vessels, most of which are destined for the increased commerce to European ports. If, as seems likely, the Government will increase the subsidies, it is probable that steps will be taken to lay down ships which will sail to new markets in the Western Hemisphere.

Japan and Submarine Cables

When the various countries of the world began to enjoy intercommunication by submarine cable Japan naturally sought the same advantage, but she had no way of buying and laying a cable herself, and she entered into an agreement with the government of Denmark to provide facilities for submarine communication between Japan and the continent. That was in 1870. In 1882 Japan made a further arrangement with the Great Northern Telegraph Company to promote greater facilities of cable communication with the outside world, granting a monopoly that subsequently proved somewhat disadvantageous to the nation. To obviate these disadvantages the Imperial government opened negotiations with the Great Northern Company last year to obtain the right of laying a cable of her own between the Japanese mainland and Asia. As a result of these negotiations Japan secured the right to lay a cable of her own between Nagasaki and Shanghai. The gross revenue of the cables between Japan and China are to be divided equally between the government of Japan and the Great Northern Telegraph Company. The latter company also agreed to abandon its monopoly of service between

Japan and Russia. The Japanese government secured further concessions in a marked reduction of cable charges, which had been previously too high. Furthermore Japan is now permitted to use her previously laid cable to Formosa in forwarding international telegrams, the line being hitherto used for inland or domestic messages only. The Imperial government has already taken steps for laying the cable between Nagasaki and Shanghai, and the material has been ordered at a cost of some 800,000 *yen*.

Investments of Japanese Insurance Companies According to the latest investigations of the Imperial Government the following figures represent investiments of Japanese insurance companies:

LIFE INSURANCE

	Yen
Deposits in Banks	19,361,240
Loans	41,021,382
Negotiable bonds	39,730,714
Immovable property	6,530,800
Total	106,644,136

CONSCRIPTION INSURANCE

	Yen
Deposits in Banks	1,186,756
Loans	1,340,640
Negotiable bonds	2,591,640
Immovable property	272,356
Total	5,391,392

FIRE INSURANCE

	Yen
Deposits in Banks	5,936,246
Loans	3,066,611
Negotiable property	10,833,934
Total	21,615,241

MARINE INSURANCE

	Yen
Deposits in Banks	4,991,699
Loans	70,636,764
Negotiable bonds	5,562,188
Immovable property	434,807
Total	18,625,458

South Manchuria Railway The progress of the South Manchuria Railways as a Japanese enterprise and as a means of opening up the resources of the great region it traverses is one of the most remarkable movements of modern times. The railway now has tracks covering some 720 miles, with 261 locomotives of the best type, 2,932 freight cars and 191 for passengers. The number of passengers and the amount of freight transported since the company commenced business will indicate the rate of progress:

Year	Passengers	Freight		Income *Yen*
1907	1,512,000	1,486,000	tons	9,768,000
1908	1,868,000	2,609,000	„	12,537,000
1909	2,179,000	3,568,000	„	15,016,000
1910	2,349,000	3,922,000	„	15,671,000
1911	3,158,000	4,705,000	„	17,526,000
1912	3,905,000	4,681,000	„	19,907,000

In marine transportation the Company has also made very satisfactory progress. Since August, 1908 the S. S. *Kobe Maru* of the N.Y.K. line opened regular service between Dairen and Shanhai; and in May 1909 the steamer *Saikyo Maru* was engaged, which was later replaced by the *Sakaki Maru* of the First Volunteer squadron. The following figures will give some indication of the progress made:

Year	Income *Yen*	Expenditure *Yen*	Loss *Yen*
1908	78,000	204,000	125,000
1909	191,000	466,600	255,000
1910	280,000	472,000	192,000
1911	261,000	509,000	147,000
1912	535,000	558,000	23,000

As the marine transportation business was opened only for the purpose of facilitating connections with the railway, great profits were not expected.

In the matter of harbors and piers the Company has also done something in the way of improving facilities of communication. The reconstruction of Dairen harbour is in itself a great work, and is making progress toward completion. The volume of shipping may be seen from the following figures, which represent year 1912:

Ships at piers	1,968,000	yen
Tons of freight	1,977,000	„
Income	1,688,000	„
Expenses	1,489,000	„
Net profit	199,000	„

In coal operations the Company has turned out from the mines now under exploitation an average of about 4,000 tons a day. The Oyama and the Togo mines each produce about 1,500 tons daily. The following represents the coal account at present:

Year	tons	Income *Yen*	Expense *Yen*
1907	202,000	1,484,000	931,000
1908	443,000	2,702,000	1,675,000
1909	714,000	4,025, 00	2,795,000
1910	1,048,000	5,748,000	4,081,000
1911	1,175,000	6,463,000	4,285,000
1612	1,641,000	9,193,000	7,347,000

In addition the Company carries on gas and electric enterprises for the promotion of business in the territory where it operates, as well as hotel and other nodertakings for the convenience of the public. Besides the sum of 100,000,000 *yen* invested by the government the Company has invested the following capital in productive undertakings :

	Yen
Railways	7,030,000
Public works	592,000
Mines	1,050,000
Gas	140,000
Real Estate	840,000
Building	970,000
Ships	339,000
Harbours	866,000
Electricity	483,000
Hotels	133,000
District works	262,000

Besides its debentures of £12,000,000 sterling, the Company has a capital of some ¥20,000,000 paid up, as well as the following legal reserve funds :

	Yen
Fixed Reserve Fund	1,132,800
Special „ „	8,900,000
Total	10,032,800

The following represents the annual balance sheet of the Company since the opening of business :

Year	Income *Yen*	Expense *Yen*	Net profit *Yen*
1907	12,543,000	10,526,000	2,016,000
1908	17,615,000	15,502,000	2,113,000
1909	23,113,000	17,342,000	5,771,000
1910	24,777,000	21,069,000	3,708,000
1911	28,155,000	24,487,000	3,667,000
1912	33,546,010	28,620,000	4,962,000

Since ths year 1909 the financial progress of the Company has been marked. The net profit of the enterprise has not increased proportionately owing to increased expenses. This is due in part to an abnormal rise in cost of material and operation, as well as to constant enlargement of rolling stock. The Company now employs 4,239 officials and 16,129 workmen, most of whom have houses free of rent. The number of houses under control of the Company is now 1,860, with accommodation for 6,500 families. The amount of rent paid for those who have to rent houses is about ¥24,000 per month.

Unparalleled Responsibility

Upon America and Japan devolves the greatest responsibility ever inherited by any two nations, a responsibility no less august than that of reconciling the East and the West. Separated for aeons of unrecorded time, and now distinguished by the idiosyncracies and customs which ages of isolation can produce, the East and the West seem foreign to each other ; but yet in reality they are brothers. Both came from the same womb : both were bred on the same earth. Cradled at the same place and time they set out in opposite directions ; and now, having encircled the globe, they meet face to face on the shores of the Pacific. The question they have to solve now is, Shall they recognize each other and shake hands as brethren, or shall they assume an attitude of austerity and pretended independence, as if of different species and of different worlds ? That there are differences between them no one will deny ; but that the divergence is radical or irreconcilable no intelligent person for a moment believes. Both East and West have arisen from a common human basis ; they are leaves on the same family tree. The difference between them is neither vital nor fundamental. It is a difference that environment and education have produced, and it is a difference that environment and education can remove.

In this breaking down of racial barriers, which all high civilization encourages, neither the East nor the West wants to lose the peculiar virtues that have been developed during the ages of seclusion : these good things, so far as they exist, should be shared and not obliterated. No race is so poor that it has not something to contribute to the others, and none of the others is so favoured that it has not something to learn from the humblest. In so far as any fundamental difference be found to obtain between the East and the West, then one of them is mistaken and in the wrong. This is a matter of paramount importance. It requires the most serious consideration of mankind. Any vital divergence means that there is something wrong ; and the wrong must be righted.

Irreconcilable antagonism means the prevalence of falsehood on the one side or the other. Truth is universally true. A lie is a lie no matter where born. It two things conflict both cannot be true. Therefore when it comes to a matter on which neither side will give in, it is well to pause and ponder well; for no self-examination is too severe to get at the falsity and drive it out. It is a very serious matter for any nation to be found supporting what is untenable: what cannot stand the test of universal reason. For all that is false and unjust failure in the end is certain. No nation can afford to adopt a policy or support a practice calculated to set man against man and nation against nation.

Therefore if Japan and America are to come closer together they must enforce a system of education based on universal truth and righteousness. Their moral ideals must coincide. So long as they serve different gods, (if they do serve different gods) they will hopelessly diverge. Let them emphasise as much as they will the special virtues each has to give the world, but let the place truth and righteousness above all. Truth is everywhere one. One of the hard facts of life is the possibility of an honest and good man being mistaken. Unless he is quite careful he may be found supporting a lie. Nations may be liable to the same mistake. Due exercise of reason and common sense is essential, and nowhere more so than in international matters. The truth is very big: it has many sides, and facets innumerable. Humanity is greater than any nation; and just as the individual must sacrifice his personal interests for the good of the nation, so nations, too, must sacrifice themselves for the good of mankind. There is for nations, as well as individuals, such a thing as losing one's life to find it. The East and the West must be ready for sacrifice if they are to come closer. Sacrifice need not involve anything fundamental to truth and right. It may mean giving up a great deal. It certainly will mean giving up race-prejudice and injustice!